

Rhoda Thorne DeVed and Lawrence DeVed

Tapes 298, 299, 300, 301

Interviewed by: Kathleen Irving, 29 June and 6 July 2001 at their home

Transcribed by: Kathleen Irving, August 2001

Kathleen Irving (KI): I saw so many things as I was looking through documents we have about you that I thought I could probably talk to you for about two straight days without ever stopping at all. Would you like to start out with your childhood?

Rhoda T. DeVed (Rhoda): I was born on September 26, 1919 in the home on the corner of First North and North Vernal Avenue, in Vernal, the home they removed to build the present building where the Caldwell, Coombs and Foley office is. Before they tore it down, Lawrence went over and photographed it, so we'd have a picture of our birthplace.

KI: Was that the house where your parents were living?

Rhoda: Yes, that's where we were living. I'm not sure there was a hospital of that sort here then. I think people just had the doctor come to their homes in those early days. There was a hospital down on Fifth East. It was run by a lady who took in people who were desperately in need, I think. I don't know very much about that.

I had one sister and one brother: Mary Lou, who was six years older than me, and one brother, Larry, who was six years younger. It was sort of fun because none of us went to school one day with either of the others. We just missed all the way.

My parents were Leo C. and Pauline Stonecypher Thorne. My dad had come here with his parents from Nebraska when he was about four years old. My mother came from Omaha to teach at the Wilcox Academy, which was our church school, and her father allowed her to come because her aunt was already teaching there. In those days, fathers *allowed* children. Nowadays, I think children pretty well do as they please.

KI: Just for the record, we should mention that your church is Kingsbury Community Church.

Rhoda: Kingsbury Community, yes, which was really Congregational. Many years later they changed it to Community because we had so many oil people coming in and that encompassed everyone. It was basically a Congregational Church until the merger with the Evangelical Reform and it became the United Church of Christ.

Now, while we're talking about that, I may as well tell you: people ask me why it's called Kingsbury. It was organized in 1903 and prior to that my grandmother, Louisa Thorne, had written to Dr. Kingsbury, who was the superintendent of Congregational work in Utah, and asked him to come and help them organize a church because there had been a group of non-Mormon people meeting and they wanted to form a church. So, in the minutes of the organizing

meeting, which I have seen, it says: "We will name the church Kingsbury in honor of our beloved superintendent." So, that's why we're Kingsbury.

The reason we're Congregational is because early on the mainline Protestant churches got together and decided that rather than have a church in every little town, they made what they called the Comity Agreement. This area was allocated to the Congregational work. Myton and that area was allocated to the Presbyterian, and I think Roosevelt was given to the Methodists, but they didn't activate it. I'm not sure of that, but anyway, that's why it was Congregational.

My people, both my father's family and my mother's family, were Methodists. My mother's grandfather was a Methodist minister in Nebraska. But since there was no Methodist Church here, they became Congregational. My grandparents and their four sons, my father and his three brothers, were all charter member of Kingsbury. So, we go back a long way in that church.

KI: Why did your grandparents bring their family here from Nebraska?

Rhoda: That is a long story. My grandfather was raised in Michigan. His name was George. He had a couple of sisters and a brother, too, I think. I'm not sure of that. His father was a contractor. He was a man of means. I have a picture of their home, beautiful home, in Michigan. His mother, when the children were fairly young, died very suddenly, which broke my great-grandfather's heart totally. So, he left his family, well fixed, with **Robert Braille**, who I believe was his uncle, but I'm not sure. He left his family well provided for and went to the gold fields. Apparently, he did well, but we don't know too much about that. From there he went to the silver mines in Colorado and my dad did get, because of interest, some copies of some of the deeds that's he'd had over there. Then, we don't know why he came to Ashley Valley, but he did. He owned the property, homesteaded, I presume, or bought, where the radio station is and across the road that's the highway now. Across the street in that large section there.

Apparently, he had cash money, because the word was, which my uncle later heard from others, that anyone who wanted to cash checks, government checks or whatever freighters had, I don't know that, would go and he would cash them for them. And it's amazing how word got around. Word went back to Nebraska, Grandfather had grown up and moved to Belton (?), Nebraska, that there was an old man Thorne in Ashley Valley, Utah. So, Grandpa came out here to see if it was his father, and it was his father. Then he went back. My dad was two or three, I think, then, because after him, they lost a baby girl before they came out here. He brought Grandma and Dad out to live with his father. The father apparently said, "How did you find me?" But that's the way the story evolved. Now, true or false, I don't know, but that's what I've been told.

KI: How old would your grandfather have been when your grandma died and he left the family?

Rhoda: When my grandpa's mother died? I don't know how old the children were. Quite young.

KI: I just wondered if he had a very vivid recollection of his father or not.

Rhoda: I just don't know that. But that's how he found him. And the tragic, to the family, part was that any time they needed money, he would go out at night and come back with money, but he didn't ever tell anyone where it was hidden. Dad said he lived eight years after he had a stroke and all he could move was a couple of fingers and he kept one finger like this, just trying to tell them, desperately trying to tell them, and they never did find the spot. I don't think anybody ever found it, or the story might have gotten around.

That's how the Thorne's got out here. Periodically, and it's amazing how people would travel back and forth in those days, but periodically they'd go back to visit in Nebraska, then they'd come back. My grandmother especially, she'd take Dad and go back to see her folks, then come back. They lived there on that place and took care of him until, I guess, Dad must have been 18 years old or so. Finally, they lost it, which I think was skulduggery on somebody's part, because everything was in the clear, the will and everything. They had ? Sowards as executor, but everything had to be paid before they could settle the estate and yet, somehow, they said his sisters, who by then lived in New York with someone else, should have ? and they couldn't come up with that much money, so they lost the property.

KI: That's too bad.

Rhoda: It was too bad, because they had taken care of it and farmed it. It was sort of interesting. Grandma, I've not read as much in her diaries as Lawrence has, but she wrote in her diary every day. She was forever giving me a diary, but I'd keep it up for about a week, then it would fall by the wayside.

KI: What was her name?

Rhoda: Her name was Louisa Waggoner (?). She didn't write too many really personal things, as far as I know. She mostly just kept track of the weather, how much canning she did that day, how many loaves of bread she baked, you know. [To Lawrence]: Did you ever see anything about any of that in her diaries?

Lawrence DeVed (Lawrence): I didn't read enough of them either, but no. The ones I read were the ones from down there at the ranch or the ones on Willow Creek. Particularly in the one on Willow Creek she always told of the people who visited. There was a lot of visiting that went on. At that time I don't know how many people lived on the creek, but every mile or so there was somebody's place. Nobody lives there now. She used to point out that so-and-so stopped in at noon or so-and-so stopped in in the evening and things like that.

Rhoda: But she'd never set the table without an extra place. She knew someone would be by.

KI: When did they live on Willow Creek?

Rhoda: Well, they moved to Willow Creek the year I was born, in 1919.

KI: They had been living here in Vernal?

Rhoda: No. I better back up a little bit. In 1912 it was, Dad decided he wanted to go to California. So, he went to California and established a studio in Ukiah. Then in 1912 my mother, she had taught here several years at Willcox, she joined him in California. I don't know whether she went back to Nebraska first, or whether she just went straight to California, and they were married in San Francisco and lived in Ukiah. My sister was born in Ukiah. They were there for those years and they came back here the summer before I was born, in 1919. I think that was the year they moved to Willow Creek—they being my grandparents and my uncle Louis, who was not married. They had the place, which they called the Thorne Ranch, on Green River, just across from ?. It became part of the Escalante, so now it's part of whoever bought the Escalante.

KI: Were they ranching? Were they sheep men?

Rhoda: They had cattle. Louie had cattle on Willow Creek. By then my grandparents were getting older and Louie really had the ranch, but they always called it their ranch. No, they were cow men. I think nothing would make my grandpa as mad as having someone trail his sheep through the Willow Creek ranch.

KI: I shouldn't have said that! You never really know because there was such a division here between the sheep and cattle men.

Rhoda: But they did [take their sheep through], because that was the only way they could get through, before the days of trucking. They had the ranch I don't know how long, but I guess I could make a guess at it because Grandpa and the two younger boys worked over at the quarry when Dr. Douglass had just made his discovery and started. Wherever they went, Grandma taught school. She always taught school.

KI: Even after she had children?

Rhoda: Yes.

KI: That was unusual at the time.

Rhoda: When they lived at the ranch, there was no Jensen Bridge, so what she would do to get to Jensen to teach school was row her boat across the river to Haslems' where she kept her horse.

Lawrence: Where she had to take a horse ride.

Rhoda: She'd ride her horse to school. Then when school was out, she'd take the horse back to Haslems' and row the boat back across the river. So, that's what she did. Prior to that, I don't know how many years she lived in Dry Fork. She taught school in Dry Fork, up in the settlement. I'll have to tell you this because it's kind of a fun story. Anyway, my grandmother

was a very strict woman. She was a strict Methodist lady, put it that way. One time she went to school Monday morning in Dry Fork. They'd had a party in her schoolhouse and there were liquor bottles in the schoolhouse and she was furious. So, she laid the law down, I guess, to anybody who'd listen, and they burned her schoolhouse.

KI: They did?

Rhoda: They did. I was telling Liz Weist this and she said, "Listen, my dad was probably one of them!"

KI: One who did the burning?

Rhoda: Who did the drinking was what she meant. But anyway, the next day she went to school. She had a contract. It didn't take them too long to figure out that if she came to school, they had to pay her, so they made haste and built her another school. When she told me that story, I thought it was kind of fun. It was typical of Grandma. I could see her doing that. She would take no nonsense.

KI: When your parents got married and came back to Vernal, did they just stay here in Vernal and live in the house up there on the corner of Vernal Avenue and First North?

Rhoda: When we moved here, I think they must have lived there. See, Willcox was just across the street. I think they must have lived there for about six years or so, because Helen Banks, who was my dear friend and who died a couple of years ago, said she and her sisters had always stopped at our home and picked Mary Lou up to go to Willcox, and Mary Lou would have been in Kindergarten or first grade, being six years old. She was saying how Mary Lou always had white hose and white panties and they had black hose and black panties. Mary Lou was always dressed spit-spot and she was saying that she was a doll to play with. Helen was about a year older than Mary Lou and they were always good friends, lifelong friends.

So, from there, Dad bought a place out on Ashley Creek, a farm, which was only burned a few years ago. It's been rebuilt as a two-story log home. Dad had a car, he was one of the first people of their acquaintance that had a car, and he drove her to school in bad weather. But in good weather, she rode her horse to school. Willcox closed in '23, so I don't really know what school, unless she went to Central. You know, you never think about asking things until it is too late.

KI: Willcox, at the time, included all the grades? It wasn't just an academy where you had high school?

Rhoda: Yes, it was K through 12. It went all the way. The Congregational Educational Society built Willcox because there were no accredited teachers in this area. So, all of the teachers at Willcox came from back east or the mid-west where they were accredited. Then as soon as the school here became a public school, or the Uintah Academy, had accredited teachers, they took

their educational efforts elsewhere. One of the reasons we don't know lots now and we don't have anybody to ask is because when they closed Willcox—see it was opened from, I think, 1904 or '05 until 1923, so it was quite a span—is because when they closed the school, they took all the records to Boston. I mentioned that to our minister recently. Where did he say they now are? One of the universities. Cornell, I think.

Lawrence: Yes, you did. I don't think it was Cornell, because I would have remembered that, but I don't remember what one he did say.

KI: Maybe if you find out, I could write back to them and ask them for copies because it would sure be a good thing to keep the historical collection over here. [Note: K. Irving checked on this. The records are supposed to be at Tulane University in New Orleans, LA, but no one there could actually find them.]

Rhoda: It would be because you'd have the names of the students. One of the reasons my mother got the job, it's been widely told, was for playing basketball. She taught basketball to boys and girls both at Willcox, plus she refereed all the games. Now, my mother was not a very big woman and you think about her refereeing the big, husky farm boys, it's sort of laughable, but she did.

KI: Did your dad ever take pictures of her?

Rhoda: I don't know. I don't think so.

KI: At the time do you think that would have been possible, Lawrence, for him to do an indoor photograph, in motion?

Lawrence: No, I've never seen one like that, but there's a picture of her and the basketball team.

Rhoda: Oh, yes, in on the panels that Lawrence did, that hang in the community house. All the girls in the long bloomers, the whole bit.

KI: Do you remember when you moved into this house with your family?

Rhoda: Well, after the creek, after that place, they sold that, they lived in a home down First North, the Meredith home and I think that has been removed.

KI: On First North? That's not the house where you were born?

Rhoda: No, it was down almost to Fourth East. I think that house is gone. I haven't noticed, but I think it is. We lived there when Larry was born, so we were probably at the creek about six years and then moved into town. Both times, he had his studio upstairs in the Ashley Co-op building. There was a staircase that went up from the street.

KI: Is that when all of the merchandise at the Co-op would have been down on the bottom floor?

Rhoda: Yes. The telephone office was up there and the Express was up there.

Lawrence: Yes, it was the second story up there.

KI: I think by the time they put Penney's in there, Penney's used the entire space. They used that for offices or something, somebody told me.

Rhoda: No, because I worked at Penney's. They just used over Penney's because there were still apartments over there.

KI: Oh, that's right. Over that other end.

Lawrence: That would be different buildings now.

Rhoda: It was in that complex. But anyway, they bought this house when Larry was about six months old. I began first grade at Central. There wasn't Kindergarten in those days, but in the summer, Ratliffs, who had that big home up on Main Street, Harry Ratliff, their daughter, Margaret, had Kindergarten on their back porch, and I remember going there. You know, I don't know whether I remember these things or whether I remember hearing about them, but I do seem to remember going to Margaret's school up on Mrs. Ratliff's back porch. Then I began first grade at Central.

KI: When you began school [at Central] were there still the two buildings there?

Rhoda: Just the one big building. Well, the one big building, then there was a small three-room building. Now what we would consider the new building was built before Kathy [their daughter] went there, because she went to Kindergarten in that building. So that would have been in the early '40s. In fact, I think that was probably a WPA project.

Lawrence: That was, yes. Just before the war.

Rhoda: She was born in '43. So five years, she started school in '48, at Kindergarten in the new building.

KI: Do you remember any of your teachers over there at Central?

Rhoda: My teachers? I remember some of them. I had a Miss Johnson in the first grade; second grade I can't remember. Third grade, I think, was Miss Showalter, who became Mrs. Gee. I think she was my third grade, but I'm not certain. Fourth grade was Miss Iris White. I was scared to death of her. When I grew up, we were good, good friends. Fifth grade was Miss Erickson, whom all of us loved. Sixth grade I had Mr. John McNaughton; he was also the principal of the

school. I'll tell you this, it's something different than what kids experience nowadays. Every morning everybody lined up, boys on one side, girls on the other side and marched into school. One of the teachers played the piano. There was this big hall, a big square hall with four rooms that came off of that. Then there was upstairs with four more rooms. A wide staircase took the place the long hall. So, we all marched in and divided up to go to our rooms. The piano would stand there in that hall. One of the teachers, and I'll never forget this, she always played "The Happy Farmer." That's what we'd march into school with every morning, rain or shine. That would have been when I was in first, second, and fifth and sixth that I was in that building.

KI: When you were in third and fourth where did you go?

Rhoda: Into the little three-room building. I don't know what we called it. It was a little brick building. Every morning then, everybody sang. We sang "Utah, We Love Thee."

KI: Nobody even knows that song anymore, do they?

Rhoda: Utah, We Love Thee! We sang that. I think we did the Pledge of Allegiance to the flag, I'm pretty sure we did and I think that's the only thing we sang was "Utah, We Love Thee," so we knew it very well.

KI: How was the building heated?

Rhoda: I don't know. I didn't think about that. I think there was something downstairs, maybe in that hall.

Lawrence: I think in some early pictures you see four chimneys, so there was probably a stove in each room. Early on, during the time after the war, they added a boiler room probably, a furnace room anyway, to the west. It would be off on that side. It wasn't in back. That's in those pictures we were looking at with Kathleen last night. That was a big chimney up there. They probably put in hot water heat then, I guess.

Rhoda: Maybe we had hot water heat. I don't remember stoves in those room upstairs.

Lawrence: Maybe they did that early on. I think originally there were four chimneys coming out of the roof.

KI: How does that work if you've got a two-story building like that and you've got four rooms over four rooms? How did they run a chimney so it worked for both upstairs and downstairs?

Lawrence: There would be two flues in the chimney. Otherwise, the tendency would be for the flue on the downstairs to come out. Of course, stoves would be contained, but my guess is, they had two flues in the chimney. Early chimneys generally were just brick, but then early on they built pottery chimney flues, you see, that were in sections, and put up. My guess would be that

there were two of them in there.

KI: I've done some other transcriptions of oral histories and I heard people say there was a pot-bellied stove in every single room and I've just always wondered how they would make that work, so that makes sense.

Lawrence: Yeah. Now you see, European pictures of roofs show a chimney come up and then there'll be two or three chimney pots on the top. They go to each flue, to each floor down below. The Europeans made pottery, chimney pots, I think they were called as far as that goes, that were kind of bulbous, that sat on the top and deflected the water or the wind or something, like we have nowadays and have a cross on it. It keeps stuff from going back down in. But these I don't remember. Maybe we should look at one of the pictures more closely and see if they look like they have two coming out of the things. But the brickwork then surrounded the two.

KI: Did you have indoor bathrooms?

Rhoda: Yeah, we did. I think we did. We did. I think we went behind the staircase. The staircase came down, it was a really wide staircase, and there were doors on either side of that and I think they went to the restrooms. I'm pretty sure.

Lawrence: There were later on anyway.

Rhoda: I think they were when I was there, too. There was a drinking fountain out in the playground, so we did have water. I know we did. And a bell.

KI: Was it an electric bell or was it one of those big bells they had to pull with a rope?

Rhoda: I remember you had to pull on a rope, but it was out in the playground. Boy, you knew when you heard the 8:30 bell, you better get to school.

KI: School started at 9?

Rhoda: Yes, at nine. Of course, I didn't have too far to go.

KI: Did you go home for lunch?

Rhoda: I came home for lunch. In those days there was no school lunch. I should tell you about that. There was a lady who lived just to the south of us. There's a big pine tree and the home she lived in was the other side of that pine tree. They've moved now. I think her name was Mrs. Hartle, but I'm not sure of that. Anyway, she decided, apparently, I'm not sure of this, she did make soup at noon and children who wanted to come up from school could have a bowl of hot soup. Now, we're talking about the Depression. The butcher shop saved soup bones for her. I don't know whether they charged her or not, because I'm just remembering what my mother has

told me. The children who wanted to eat could bring some carrots or some potatoes or some onions or whatever to go into the soup. I think she charged them a penny or two for their bowl of soup and that was the forerunner of school lunch.

Many children took their lunch to school, too, but kids who rode their ponies to school or whatever—there were no school buses either and that was the only elementary school in this town. Of course, there was one in Naples and Davis and Glines. Then, later on, my mother was mixed up in this, it was when Larry was in Central, so that would have been six years after I left...

KI: Did your mom come and teach at Central?

Rhoda: No. What she was mixed up in was school lunch. When he started school there, that would have been the year I left for the seventh grade, he was in the first grade, I don't think they had Kindergarten that year. She was active in the PTA, of course, as was I. The PTA ladies got together and they made school lunch, primarily soup. Again, the children could bring vegetables and then they wouldn't have to pay, or they could pay a nickel or a dime or whatever they charged for soup and a roll or whatever they had. But that was the forerunner of real school lunch and that was sold at school.

Then when Bry Stringham was a senator, bless his heart, he was the one that passed the bill that the tax from liquor money would go to school foods. That's when the real school lunch program began.

KI: About when was that? Do you remember the decade?

Rhoda: No, I don't remember. When I was in Jr. High the school foods classes, to practice their art, would make salads and so on and sell them. We had a regular cafeteria there with glass doors that would rise and so on, and people could buy them for twenty-five cents or thirty-five cents or whatever they were charging. There wasn't any school foods then, so that would have been six years later. I don't know when Bry was in the legislature. I just don't know.

KI: I can probably find that out. [Note: Briant Stringham served as a state representative from 1941 to 1945 and as a state senator from 1952 until 1960.]

Rhoda: But he is the one we've got to thank for school foods in Utah. Then, the government also gave them commodities after the program was established, the state program. They gave them commodities, which helped, and now it's advanced so that hungry children can always be fed. It's wonderful.

KI: Not only lunch, but they serve breakfast, too.

Rhoda: Yes, they do. So, Utah has done pretty well in that regard, I think. Now, I don't know whether other states do it or not, but when Kathy's boys were in elementary schools, well, all schools in California, they lived in San Jose, they took their lunch or they came home. They

could come home, they weren't that far away, if they chose to, but they usually took their lunch. I don't think she ever mentioned that they had school lunch.

KI: I think they've just made that lunch hour shorter and shorter so you pretty much have to stay at school if you're going to eat.

Rhoda: They had a whole hour when I was in school.

KI: When you went to Jr. High, where was it?

Rhoda: The old building. The Jr. High and the Sr. High were adjacent. They had been the Uintah Academy buildings. I think the old building had been, then they built what we called the new building. They were up there where the swimming pool is now, in that lot. The seventh and eighth grades were primarily in the old building.

KI: Which had been the Uintah Academy?

Lawrence: Yeah.

Rhoda: Now, let me think a second. The seventh and eighth grades were, I think, in the old building primarily, but not everything, because we had to take... In those days you didn't choose. You *took* foods one half of the year and you *took* sewing the other half of the year, and you made a uniform for your cooking class in your sewing class. So, we were all dressed the same and we learned a lot of skills. It was fun. So, we did that seventh grade and eighth grade, but ninth grade was considered high school and then we could choose. I didn't think too much of cooking, but I did it. But I loved to sew, so that came out all right.

In the foods lab there were big square tables with some sort of top with a stool that came out so you could sit on each of the four corners of the table. That was your work station. Then in the sewing room they had electric sewing machines and big tables that were large enough to cut on, and so on. And a teacher that we just loved, Mrs. Davis, Frieda Sainsbury Davis. Boy, you didn't get away with a bad stitch. She taught me how to sew, and that's good, and to this day I can't do a bad knit stitch or a bad sewing stitch without taking it out.

KI: Did she teach you how to knit, too?

Rhoda: No, my mother taught me to knit. No, that carried over!

KI: Yes, I'm sure it must have. So, then you went completely through high school, and by that time it was Uintah High School?

Rhoda: That's right. It was Uintah High School, junior and senior, all Uintah. That's when I began in the band: Jr. High.

KI: What did you play?

Rhoda: Clarinet. All those years. I think I started out in seventh grade. We had uniforms. I think the PTA ladies had made some of them. We had to provide our own white skirts. The girls wore white skirts in the band in those days. But the uniform was a blue cape with white lining that was pinned back so it was exposed. I think when I was a junior in high school, but maybe a senior, I'm not sure, they changed the school colors to red and white.

KI: They had been blue and white?

Rhoda: Yes, blue and white. Then we had tailor-made uniforms and if you don't think we thought we were the cat's pajamas! They came out and tailored us. I hope I got to wear it for two years, but I don't remember. By then we were able to buy pants, but we had to buy our own trousers. They provided us with a tailor-made red coat and a red hat. We had blue hats with our blue uniforms, too, but that was really something spiffy.

While we're talking about the bands: in those days the band was really important. We had a big band. We had sixty in our band ultimately. We had band contests. We had regional band contests and we either had it here or we went to Price or to Provo. That was the highlight of the spring to go to the band contest. Lots of times we won. In those days you won first, second, third or whatever. Later on, they just gave them ratings. We were assigned from "On High" the number we had to play for the contest. And they were not easy numbers. Like we played the overture from "William Tell" one year; we played "The White Cavalry Overture" that was one. These were not simplified copies. These were the real McCoy. One year we also played, I always think about it, because I can mentally finger it.... I don't know. But every year we had a contest number that we had to play. We also had a marching contest and we marched to Sousa, none of this frilly stuff from nowadays. We marched to Sousa. It was really a good experience for everyone. They loved it. I wish I'd never quite playing, but all these years later when they decided to have a community band and they asked me to come and play, I got my horn out and I couldn't even blow it! I'd regressed so far.

KI: I know people really enjoy that community band.

Rhoda: That was so fun, the band. It was great. So, we did that. I have to tell you this, because I was pretty good. There were three of us. Eldred Johnson and Norman Johnson (who became a fighter pilot and, well, a pilot, I'm not sure, but he was lost in the war), and myself, who competed for first chair. Periodically, Mr. Winn, who was our band instructor all those years, we had to play something for him and he'd assign us first, second, or third seat. We were the three I remember. I'm sure there were others, but we sort of had a battle going. It was fun.

KI: What other kind of classes did you like? What were your interests when you were in high school?

Rhoda: Oh, I liked everything. I really loved school. Excepting gymnasium. I avoided that like the plague. I was a senior and Mr. Wendell called me and said, "I think it would be a good idea if

you take a gym class this year,” since it was a requirement, but I had managed to avoid it. So, they assigned me to second year dancing because that was the only one open. It was so funny, and the teacher was less than thrilled. But anyway, I got through with it.

KI: You graduated in 1937, is that right?

Rhoda: Yes. After that I just worked. I was telling Lawrence one day: I never did ask for a job. They just came to me. Mr. Wallis asked me, because I had done some writing, he asked me if I would come and work for him at the Vernal Express, so I did.

KI: That would have been William [Wallis]?

Rhoda: Yes, Jack’s father. Then after that, I don’t know how long I worked there, Mr. Jones, who was the manager of Penney’s asked me if I’d come work for him. I worked there for quite a few years. That was before you had an eight-hour day. You worked until they said you could go home. For the munificent sum of \$40 a month. When I received a raise to \$60, I thought I was on cloud nine. That was long ago. But things didn’t cost as much then.

So, then, Kathy was in Jr. High eventually and I was really active in PTA all the way and Mr. Jason Haws, he asked me if I’d like to try starting a program for adults. I loved the man because he gave me that job. I told him I surely would, so I did. I was supposed to be half-time, because by then I was helping at the studio also. It turned into more than half-time. It turned into whatever I needed to spend. Anyway, that was wonderful and I worked with the district for thirty-one years.

KI: Tell me about that a little bit. You started out in adult education?

Rhoda: Yes. First we had hobby-type class, recreational-type. They had had classes before then, because you [Lawrence] and Dad took a class and made skis that one year.

Lawrence: I wasn’t involved in that. But I took art classes and a geology class, which I promptly forgot.

Rhoda: Oh, did you? I had it for a hobby kind of thing.

Lawrence: No, those were university classes. Somewheres buried out there I think I’ve got three credits of art and one of geology.

Rhoda: Oh, good. So, I had that for a few years. I don’t know how many. Then I started going to state conferences and conventions. The State eventually let us give credit to adults on the same basis as the students, so we began a credit program. I can’t tell you when. The first year we had the credit program, I had two graduates, two students that left high school lacking only a couple of credits and they managed to finish.

KI: Did you run it as a night program or during the day?

Rhoda: It was on a night program. But then later on, this is really the highlight, it's what I loved most, well, not most, I loved it all, but I went to one of those conferences and they had a group of students there as a workshop kind of thing with the women who had begun it at Granite School District. It was a young mothers program. She had some of these young people on the program telling us of their experiences, and a couple of the young fathers, too. So, I came back and told the Board. No matter who the School Board was, who the members were, they were always really good to me. They let me do just about as I wanted to, which I thought was pretty nice, really, and I told them I had to start a young mothers program. I just had to. So, they said, "Go ahead."

KI: About what time do you think this was? Sixties?

Rhoda: Oh, 60s... I started working for the District in '59, I remember that. So, maybe early '60s.

Lawrence: Before you started with the young mothers, you had the evening classes for teachers for re-certification.

Rhoda: Oh, I did that. I'd forgotten that.

Lawrence: Through BYU and had students come over from Rangely.

Rhoda: And the university. Yeah. I had forgotten that. And I also had a manpower training program. That was an interesting experience. And that was all before young mothers, so it was a little later than that. That manpower, and some of the people who were working, well, they're retired now, but they worked in fine positions, began in that program. That was set up for people who were just needing employment and had no money for school and no money for anything. It was all MDTA: Manpower Development Training Association or something. Maybe not the "A," I don't know. All cut and dried. I had reports that had to be done. They provided me with textbooks. They provided everything, but you had to report every single thing they did. I had to keep the textbooks and I don't know whether they ever came and got them or not. I had that for several years. One woman that worked for social services, one that worked for Moon Lake, quite a few people who really needed employment, fine people with good skills, but they had to have some training.

KI: So, you were kind of doing what's going on right now, which is the GED certification. But you were also sort of doing what Workforce Services does with those jobs.

Rhoda: Except we didn't seek employment for them. That went through some other office. But I had to keep track of them. They were paid to come to school, but if I didn't get their records turned in on time, which, of course, I did, they would not have received their checks. So they were very good to check in. It wasn't a regular time clock, but they checked in for every class.

For men, we had welding, Mr. Smuin taught welding; we had carpentry, we had several things for them. I had all these textbooks. Downstairs in the old office, on the corner there by Central [Elementary], all this took place. We had that for, I don't know how many years. It must have been five or six or seven, 'til Congress decided against, I guess. I don't know.

KI: It was a federally funded program?

Rhoda: Federally funded. And we weren't allowed to take a single textbook. When I left the District office to move to the new office, the textbooks were still there because we weren't allowed to do anything with them. We had to keep them—government property!

KI: That's silly.

Rhoda: It's so funny. But yes, you reminded me about the college classes we had. Then after that, well, long after, though... I won't get into that. Let's see, Young Mothers began while we were still in the old office, though, because what they did, they let me have, how did we do that? No, that's not true. We'd moved to the new office before Young Mothers began, before it began at the old office, is what I'm trying to say.

KI: So, you moved to the new office, then you kept your Young Mothers program in the old office.

Rhoda: Yes. But while we were still in the old office, they let me rent [Kingsbury's] Community House. I went to the Board of Trustees with my heart in my throat because I thought, "Maybe they won't let me," and told them, "We'll pay the church, but we have to have classes." I told them what it was and all that and they agreed finally. I think you [referring to Lawrence] were on the Trustees then. You probably put in a word for me.

Lawrence: I missed that meeting, I think.

Rhoda: (Laughing) I don't know. Anyway, they let us. I said, "That's only fitting. That building began as a school, let it continue as a school." It was big enough. See, there was a kitchen for foods classes. They let me buy sewing machines. We had room for a nursery, because they brought the children to school. They let me buy cribs. I think there were a couple of cribs in our church nursery we used at first until I got some money. I had classrooms, hired teachers. One of my favorite students from that school, she won't care if I tell you this, she brought her baby to school just wrapped in a little thin blanket, because that was all she had. Her baby's father, she was not married, was in reform school. She came through that, came through college, has a wonderful position now and she started out in my Young Mothers. My favorite. I've gone to her graduations; I've done a lot of things. She's come to visit me. That was pretty hard in those days.

KI: I remember when I was in high school. I graduated in 1974, but girls who became pregnant out of wedlock at that time, were just shuffled right out of school. Is that what was happening

here?

Rhoda: I suspect that it was, but I don't really know, because I wasn't that into high school things until I got into these classes at night. So, I don't really know, but I suspect.

KI: Is that how you got most of your students into the Young Mothers program?

Rhoda: Well, very possibly. Probably. I've never forgotten the name of the girl that began that program at Granite. Her name was Mercy Butteroff. She was the adult supervisor, I presume, in the Granite educational program. She started that program in Granite, then I heard about it, as I told you, and they let me have it here. It was so touching to hear those girls talk about it. Like this one girl, I remember, she said, "I didn't know what was happening and then all at once there was Jason." She really didn't understand what was going on, I guess. But stories like that just clutch at you.

So, anyway, we began Young Mothers and we began in the Community House. I think we must have been there a couple of years before they built the new office. Then I said to the Board, "I've got to have this building for adult education. I've got to have it for Young Mothers." So, they said okay, I could have it. So, the superintendent's office and the one beyond that became the nursery. One room, the board room, was for the "run arounds," I called them. The toddlers. They had that for a playroom. We were able to hire a couple of girls on a part-time basis from Young Mothers, eventually some others, to take care of the nursery, so the teachers and the mothers were able to take them out and see them whenever they needed. We had a kitchen in what was the clerk's office. We utilized every bit of space in that building.

We had several teachers. The head teacher was Penelope Flannery, she became Penelope Hanberg when she married. She was wonderful with the girls. She was like a big sister, mother confessor, just everything to them. She was wonderful with them. She had all these skills. Then we hired someone for math and someone for English, although sometimes Penelope had to teach English. Some classes went to night school, like American History and some of those. I used those teachers and they would have been busy in the daytime. That was a wonderful program. It truly was.

Then we had our night classes, which they could get credit for. Of course, I'd go through the whole thing getting their high school transcripts and evaluating them, because they had to have the same number of credits in the same subjects for adult high school graduation as they did for day school. It was all done very, very carefully. I wish I had kept track of how many students. There were a lot of things I wish I had brought home with me from the District, but I believe there were maybe slightly over five hundred received their diplomas from my program. It doesn't sound like very many over that number of years, but when you figure they were working during that time...

KI: Yes, it does, because I work with that program. So I know.

Rhoda: Yes. I think it was very nearly five hundred. We had regular graduations. In the first place we had banquets, to which they could invite one person, because we didn't have enough to

have a graduation, like the first year I think we had two students. Then it progressed until finally, I think our last banquet graduation we had to have catered at the high school by the school foods people. I don't know, we had a lot of people there. Then we began having regular graduations. Sometimes we had them at the high school, but mostly at the Junior High, then finally we had them mainly at Discovery. The whole bit, caps and gowns, everything. It was great, a great program, a lot of fun. I liked it.

KI: When did you retire from the school district?

Rhoda: Oh, heavens, I was going to stay until I was 70. I think I retired when I was 69.

KI: If you were there for thirty-one years, because you said you started in 1959...

Rhoda: Yes, that's right. I started in '59 for sure.

KI: It's 1990. Thirty-one years from 1959 would have been 1990.

Rhoda: 1990. And that's now eleven years or twelve. I guess that's right. I'm sure I was there thirty-one years.

KI: So, by the '90s, then, they had pretty much turned it over to the way it is now where JoAnn Cowan has that program.

Rhoda: That's what they did.

Lawrence: You had the building remodeled up there in Maeser.

Rhoda: Oh, yes. I was up there, too. I had alternative school in Maeser. It's a good thing I have him.

He remembers everything I forget.

They bought the old Maeser Chapel, which you've probably never seen, and I had classes. I had Young Mothers up there, too. I also had English as a Second Language class in this building down here. But they moved us up there and I had my school up there, alternative school, up there, and then they put somebody else in charge of that, Mr. Gurney, I think. I don't know for sure. It's getting a little hazier. I was really busy at the District office.

Lawrence: What happened up there, they took the oversee of the school away from you there.

Rhoda: Hmmm. But then a year after I retired, that fall, they just destroyed my programs. They did recreation, part of it; they started this thing down here. I pled with them to let me have the old Central building, but they kept it as a school until then. So, some of that is sort of hazy as far as adult ed is concerned because then I was really, really busy with ESL classes and the GED, and a lot of other things.

KI: You told me one time that you didn't actually teach these classes, but that you arranged...

Rhoda: I supervised them. At one point in time, while we were still in the old building, in the old district office, I had teachers from the university come because we had teachers who had all they needed education-wise, but they'd never had a methods class. So, here we had to have methods in math and methods in reading and methods in English, all these things. So we had university people come out to teach those and they were mandatory. The teachers had to take them, but they were able to use them for credit for whatever purpose. But they had to take them.

KI: You didn't ever get a degree?

Rhoda: No. They grandfathered me in.

KI: But I personally believe, and I've seen it just in you, you have enough experience that the experience takes the place of reading it out of a book. Don't you think?

Rhoda: Oh, I think it probably does. I just didn't ever do it. I had taken a lot of classes for credit and so on, not a lot, but I didn't ever feel the need. I was happy in what I was doing, so why not do it? So I did.

KI: You just kept after it.

End Tape 298. Begin Tape 299, 29 June 2001

Rhoda: I wanted to go back [to the question]: what did you do in your free time? Because I think we had more fun than the kids do now. I think we really did. I was thinking about it last night, what to say about that.

When I was a real small child, the highlight of the year was when the new Montgomery Ward catalog came, so we'd have the old one to cut out paper dolls. Little girls don't cut out paper dolls from catalogs nowadays, but we had lots of fun doing that. So that's one thing. The other thing we did, games we played: we'd stay out as late as Mother would let us playing Anti-I-Over, throwing the ball over the house, you know, or hide-and-seek, all sorts of things like that. Kids don't do that nowadays.

About Junior High age, what did we do? We didn't sit in front of television. We had sewing club, we collected stamps, we made quilt blocks, we just did fun things. I feel sorry for children nowadays. I doubt they even play house anymore. We had playhouses; we did all kinds of things. I just wanted you to know that in those days, the long-ago days, children really did have a lot of fun.

KI: Do you remember visiting in the evenings, walking around, maybe, visiting your neighbors?

Rhoda: Well, we'd get permission to go to the neighbors' and stay half an hour and come home

in half an hour, that sort of thing. Another thing we were talking about, Lawrence and I, is about what the town was like. We didn't go and roam around town when we were kids. If Mother wanted us to go and get a loaf of bread, we'd go get a loaf of bread. If she said, "Go up the street and get a pound of hamburger," we'd go up the street and get a pound of hamburger. But we didn't wander in town like kids do now. We did our errand and we came home. This was our home base and this is where we stayed.

KI: When you were quite young, when you were going to elementary school, do you remember what businesses were downtown here?

Rhoda: Some.

KI: How far did the business district go?

Rhoda: Well, Mr. Evans had a bakery, which would just be up here in the vacant lot that is now by the Oak House, or maybe on the Oak House... No, there was a garage first, I think.

Lawrence: There was a garage on the corner.

Rhoda: Was it on the corner?

Lawrence: Garage on the corner, then Mrs. Rudge...

Rhoda: No, Mrs. Rudge was the other side of the bakery.

Lawrence: She was the other side of the bakery? Okay. So, there was the bakery and she was the other side.

KI: And this was all where Zions has their drive-in teller? On South Vernal Avenue?

Rhoda: On South Vernal Avenue, but not that far up.

Lawrence: Yes, it's that parking lot. Most of that was in that parking lot area.

Rhoda: But the bakery had this wonderful display of penny candy. Kids now don't know anything about penny candy. If you had a penny, you went to the bakery and bought a piece of penny candy. If your mother said you could.

The other thing I was thinking about, and I guess kids are just different nowadays, but I wasn't all that different. They talk all this about gun control and so on nowadays. This house is full of guns because my dad was of the era when you hunted for your meat, unless you killed your own cow. So he had guns, but they were Dad's guns and nobody touched them because they were Dad's. He always said, "All the guns are loaded, so nobody touches the guns." Whether they were or were not, who knew? We didn't ever check it out. But nobody worried

about it, nobody thought about guns. We were not allowed even a toy gun. When I say “not allowed,” I don’t mean they struck us if we disobeyed, because I can’t ever remember that. It was just that we didn’t want to do anything Mother and Dad didn’t want us to do. Even a toy gun, you never point a gun at anyone or anything you don’t want to kill. Kids used to make guns with a clothes pin on the back and a rubber band that went around.

Lawrence: Rubber band guns.

Rhoda: Yeah. You didn’t point it at anything. It’s all right if you play cops and robbers, but you don’t point the gun at the cops or the robbers, whichever you aren’t. So that was just the way it was and nobody ever questioned it. Dad said it or Mother said it, that’s the way it was. I don’t know where people nowadays have lost this kind of control. It wasn’t that we were afraid of them, it was just that, “We don’t do that.” If we’d say a bad word, “Oh, we don’t talk that way.” Sometimes kids would say a bad word because they don’t know what it means, “Well, we don’t talk that way.”

The only time in my whole experience that I ever heard Kathy [her daughter], she was... I have to tell you this because it’s funny and you have children. My brother came back from the service and he swore a lot. Just “damn” and “hell;” he just swore a lot. He’d been wounded, he’d been in the hospital a year. Kathy was just the age to be lacing her white shoes. She was sitting on this doorstep. You learn to never laugh when a child says anything, but she couldn’t get the lacing and she said, “The damn!” That’s all she said. I told her that and she just laughed. Nobody laughed, nobody said a word and she never said it again. I don’t know whether the lace went in untied or not.

But, do you know, it’s just the way it was at our house. I guess you’d say we were gently raised. But we didn’t ever do anything that wasn’t acceptable to Mother or Dad, and that’s the way it was.

KI: Maybe there was more of a societal expectation that kids obeyed their parents than there is now.

Rhoda: I think so, yes. But it’s too bad, because the kids are not the better for it.

KI: No, they’re not.

Rhoda: They’re not the better for it.

Then you said, “Did you have pets?” We always had pets and we always had our pets in the house. People say, “Oh, I never let my dog in,” or “I never let my cat in.” We always had a dog and we always had X number of cats; I don’t know how many, two or three or whatever.

We had other pets, too. My dad did taxidermy work in the early days. One time, if you can believe this, and I don’t know under what circumstances because I was very young, somebody found a baby prairie dog. He brought it in to see if Dad would like to mount it. He was alive. Of course, my Dad didn’t want to mount it. It was early in the spring, cold. So what my mother did, of course, she fed it diluted milk in a medicine dropper. She’d take one of Dad’s

wool boot socks, so long, and she'd hold it. The little thing would run down the boot sock and she'd wrap it up and it would be cozy and warm until morning. She'd take it out in the morning. We had a dog named Pudge at that time, a black and white dog. She'd hold it down to Pudge because it would always be chilly, and he'd lick the little thing and warm it up. Then, there he was. We named him Corky. He was ready for the day. We had him several years. He was just a doll. Any time Mother would miss anything—in those days we didn't have built-in cabinets in the kitchen, the kitchen cupboards had little scallops at the bottom—if she'd miss anything of the baby's, like a little garter or a little sock or whatever, she'd fish around with a yardstick under the cupboard, in Corky's nest, and come up with the missing item. He was fun.

Another time, a pet we had some years later, my uncle at Willow Creek had to destroy a nest he found of porcupines, because porcupines are devastating to cattle. But they were so cute. So he brought one over to see if we'd like it for a pet and we just loved it. We had Pat for, I don't know, two or three years. These little wild pets, after they've had human food, they won't eat wild food again. Dad would bring anything in to try, but they wouldn't eat it. So eventually, I think, their little digestive systems just gave up, I don't know. But Pat was so funny. Nobody ever got a quill. The story about porcupines throwing quills is an old wives tale. Once my dad startled him and he happened to have on knee-high boots and Pat swished his tail and he got a few quills in his boot, that was it. But he loved to be petted and he loved to get on your shoulder and nuzzle in you hair. You'd just pet him, just stroke him the way his hair grew and you never got a quill, never got stuck with a quill. It was just fun. He was so sweet.

I do remember one time we had company for dinner, my grandparents, I presume, and Mother had a white tablecloth on. We'd left things in the center of the table, but we'd picked up the dishes, and taken them for a ride. We got home and Pat had gotten on the table and here were little honey marks, footprints all around, because we always had honey on the table for my dad. He was sitting up there with ??? He was just such so much fun.

The door in those days swung both ways. This door. We made it a dutch door to keep pets out of here, but it was a solid door then. He'd reach around and open the door until he could get his little nose in, and he'd come in if he chose to. He was just a smart little pet. I loved him, so I thought I'd tell you since you said you had pets.

KI: Oh, yes. That's fun. Did you have horses, too? Or did you really have no need?

Rhoda: No, we didn't have a horse. That was the only thing I wasn't able to give Kathy that she really wanted, was a horse. Imagine me getting up at 5 o'clock in the morning to go feed a horse before I went to work. I couldn't do it. It would have outlived me, besides.

KI: When you were a really little girl, your dad already had a car? So, you didn't ever have horses and buggies?

Rhoda: Yes. No, we had a car. In fact, I think I was only six, Larry was a baby, six or seven months, when he took us to Bryce Canyon and Zions Park in our Model T car. We had a Model T.

KI: What kind of tires did the Model T's have?

Lawrence: They had pneumatic tires, but not very soft ones. The tires when I was first acquainted with them, they used about forty-five pounds or so and they rode pretty hard. If you look at the old pictures, they're small. When they got the bigger ones, I can remember when they first brought those out and they called them balloon tires and you only put about twenty pounds in. They had a lot softer ride. The first cars I saw those on, they were an after-thing they put on Model A's for them. They were quite big and they put them on there. They were the thing to make it ride better. Then the standardized tires that came on the cars after that were kind of halfway in between. You put them on about thirty, thirty-five pounds of air.

Changing them wasn't always a problem, because, actually Ford, and this would have been about 1935, '32 to '35, I forget when he brought out the Model A. It was one of the first production cars that had interchangeable wheels. Before then, you had interchangeable rims and if you look on some of the old pictures, we should have had some out, you see them parked. All that's on the back of the car is the rim and the tire, there isn't any wheel there, you see. So, if you don't know about it, you wonder what's going on. But anyway, the rims are kind of tricky. They were divided and where they met, they had a kind of a latch there. Then you could pry them apart to take the tire off, you see. Then you put them back on and then you had to take something, a lever, to latch tight there, to hold it on there. You had tubes in them; tubes lasted for quite a while after that because the tire was open on the bottom and it was quite a while before they made the rims on the wheels so the tires gripped them and made an airtight seal around there like you have now. So, you had to have an inner tube on the inside.

Rhoda: And you never went anywhere without your repair kit for the inner tube.

Lawrence: And a pump to pump them up.

KI: I heard something recently about some of those older cars having bald tires, they didn't have tread on them.

Lawrence: The early ones, some of them had solid rubber tires, too. But all of them that I was acquainted with from the very first had a tread and were pneumatic tires. But I think you put about forty pounds on them. So they rode pretty hard, comparatively.

Rhoda: The other thing we did in our Model T, though, Dad took us all, the whole family, and went to Nebraska to visit my grandmother. This was when Larry was a baby, so I was probably six or seven, very small. Dad made a box on the side of the car to hold our food. The lid came out to make a table and we stayed at camp cabins along the way. Camp cabins in those days were *camp cabins*. We took our own bedding with us. You could pay to stay at the place for the night and you had a bed and a table and so on, but it was very rough. That was really pioneering when we went to Omaha to visit my grandmother.

KI: Did you know her very well? This is your maternal grandmother?

Rhoda: When I was fourteen she came to live with us. Loved her to pieces.

KI: Until then you mostly just had to write letters?

Rhoda: That was the only time we went back to see her.

KI: Did she live with you the rest of her life?

Rhoda: Basically. She visited her other children sometimes, but this was her home.

KI: Did you have a pretty good relationship with both sets of your grandparents?

Rhoda: Oh, sure. They were part of the family. But that was quite a trip and I thought it was pretty brave of them to take three kids in the car and go that far.

KI: It took a lot longer to get there then than it does these days, I'm sure.

Rhoda: I'm sure.

KI: Is there something else there that you want to tell me about?

Rhoda: Well, I don't notice anything really. It says, did I attend dances. No, because since we weren't LDS, we didn't go to Mutual, so I didn't learn to dance.

KI: And you didn't go to the dances that they had over here at the Orpheus?

Rhoda: The Orpheus and the Imperial. No.

KI: Did you go to the Junior Prom?

Rhoda: I was on the Prom committee, but I don't think I went to the Prom.

KI: Really?

Rhoda: Well, I didn't know how to dance. Wasn't very popular, so... I was impressed because we spent \$14 of our Prom money for pins to pin up the crepe paper. I thought that was an awful lot of money to spend on pins. In those days.

Lawrence: Considering a paper of pins was what? Maybe two cents or something.

Rhoda: Two cents or something. Then I mentioned playing the band, but I did forget one thing. On Saturday in the summer time, there was a bandstand down at the courthouse, and we always

had a band concert and all the band students were supposed to go and play in the concert. Well, if we did go, our reward was a twenty-five cent show ticket. Well, twenty-five cents in those days was pretty good. That's what it cost to go to the show. So they came along after the concert was over and passed out show tickets to everybody that had played that day. That was our incentive.

KI: The concert was during the day?

Rhoda: Saturday afternoon.

KI: Did a lot of people come to those concerts?

Rhoda: Yeah. Quite a lot did. Just came and sat around on the lawn and listened. It was a fun thing to do. We enjoyed it.

KI: This was mostly during the summer?

Rhoda: It was in the summer, after school was out.

KI: So it was just a way to keep up your skills during the summer, then?

Rhoda: Basically. Although, that Mr. Winn, he was a really great teacher. The kids who wanted to take band in the summer could, and I always did. He'd assign us to different classrooms in the old building and then we'd practice and he'd come around and listen to us practice and help us and so on.

KI: What was his first name?

Rhoda: Lloyd Winn. He died last year. He was in his nineties. A really fine man.

KI: What about celebrating holidays? Did you do anything special?

Rhoda: One thing that came to my mind: on the first of May we always used to have May Day here.

There'd be a parade, and one thing I remember, Mother always had a new dress made for us for May Day. She was busy helping Dad, so there was a lady named Mrs. Willis, who had a little sewing shop up the other side of the bakery, along in that same parking lot. She always had Mrs. Willis make us a new dress for May Day. I remember that. It's funny the things you remember. Anyway, I remember that. As soon as the Russians came along, May Day was a thing of the past. We'd always have a party, a program and activities down at the courthouse, braid the May pole, several May poles would be down there.

KI: In fact, we've got some pictures of that. Thorne pictures.

Rhoda: It was just a celebration in town. I guess spring, the rites of spring or whatever.

KI: Do you remember when it happened that you stopped celebrating May Day?

Rhoda: Sure. When the Russians took over May Day. Now that's Russian Day. As soon as they became a power and had their celebration and parades and everything on the first day of May, that scotched it for us.

Lawrence: That would have been after World War I, in the 1920s.

Rhoda: Well, it was after the 1920s. Was it that long ago? I thought it was after World War II. Well, yes, that's right, because I would have been ten in 1929. It was quite a thing. Anyway, you can blame that on the Russians.

KI: I wondered about that. I've seen those pictures before and I realized it was kind of an important thing. Do you remember Fourths of July?

Rhoda: Well, Fourth of July we always had fireworks. My Dad, we could have sparklers and set off firecrackers, but Roman candles and skyrockets he would set off because he was afraid we'd get burned. We always had this big backyard and we'd always have them out there on the Fourth of July. But I don't recall that we had any particular celebration in town. I think in those days, early on, the 24th took the place of the 4th in people's minds. But then as more people who were not Mormon came to town, like in the oil boom days when our church really boomed because most of the office people were Protestant and oil hands were mostly Baptist because they were mostly from Oklahoma and Arkansas, anyway, then is sort of when, I think, the 4th of July came more to the fore. Because there were people from elsewhere here in town. We were a small group, no question about that. In fact, I can remember when we were at the old office, they were still having, I guess still, I don't remember when it began and when it stopped really except it stopped then, having the Junior Prom on Maundy Thursday and Good Friday until some people, we didn't make a big thing of it, it was just the way they did it, but there were some people who came to town, who ultimately went to the Lutheran Church, but they came to our church until the Lutheran Church was built. One of those ladies, who is no longer living, just raised Cain with the Board of Education. Some of us should have raised Cain before, but just took it for granted that's the way they do and didn't do anything about it. So now, since then, we have spring vacation Maundy Thursday and Good Friday on through Easter, but we didn't ever have the Junior Prom again on those days.

They were sacred days to lots of us, but we didn't take a stand about it because, well, that's just the way they do, so you don't make waves, you know. But it wasn't acceptable to this lady.

KI: Someone just needed to bring it to their attention.

Rhoda: She just took it up with them. I think, largely, the school people didn't know the

importance of those two days. I think they probably didn't. I don't think they were wilfully hurting anyone's feelings, I think they just didn't realize what it was. It can happen.

KI: Yeah, that's a real possibility.

Rhoda: I think we've about covered most of those [questions].

KI: There's some other things I'd like to ask you, but I want to ask them of you together. So, let's find out about Lawrence here for a little while. Because you weren't born here, Lawrence, I need to know where you were born.

Lawrence: I was born in New Rochelle, New York. It's the town that became enshrined in the song *Forty-five Minutes From Broadway*.

Rhoda: I didn't know that.

Lawrence: I forget just why it got that way, but anyway, it was about forty-five minutes on the train. That was in 1913.

Rhoda: May 7th to be exact.

Lawrence: Now, I don't know whether you want anything before I came here, but they wouldn't be germane for...

KI: No, but I'd still like to know like who your parents were.

Lawrence: Well, Mother and Father.

KI: I bet they had names, Lawrence!

Lawrence: Yes. Father's name was Charles M. DeVed and Mother's was Genevieve W. DeVed. I don't really know too much about them. My father graduated from Cornell as an engineer and my mother graduated from, I think, Friends Academy in.... It wasn't called that, but it was... I've got to the point where I have to say something and then I can't get it. But it was a Quaker school in New York City. She was a milliner and I don't know as she worked too long at the trade, but can you imagine anybody taking a degree in making hats nowadays?

KI: So, she actually had a degree in millinery?

Lawrence: Yeah. But you look in the old pictures at some of the hats and then some of the ones in movies that are set in that time, 1920s you see, they've even got the hats more exaggerated than they must have been. Making hats might have been worthwhile. I don't know.

KI: I imagine it was like fashion design would be today. Did you live in New Rochelle until you

came out here? Didn't you tell me one time that you came out to work with the CCC?

Lawrence: Yeah. Until I was ten years old we lived in New Rochelle. That included the period of the First World War and so on. What Rhoda was saying, like what did you do there? We played. We didn't play cowboys and Indians, we played Americans and Germans. Very seriously. It was awful hard to recruit people that wanted to be the Germans, you know. We had to go by default.

When I was ten, why then, my father, he had had a business of his own in New York, but then things were in a flux after the war and he took a job in Cleveland, so we moved to Cleveland when I was ten.

KI: So he didn't serve in the war, then.

Lawrence: No, he didn't.

KI: He would have been a married man during the time and they weren't drafting them?

Lawrence: He was a married man and he was deferred. I had one sister at that time who was five years younger than I, when we moved to Cleveland. When you were talking about the building down here, the first school I went to was the fourth grade and I don't know how that comes out, because I was not a star student. I think by age time I should have been more than in the fourth grade, but anyhow, I was in the fourth grade.

Peculiarly, the school I went to then, the building, was very much like Central School and the old Maeser School, which were apparently built on similar plans. I almost think this one there was three stories, but it was essentially a square building built around a central open space, with wide stairways going up two ways. We gathered in this central space and sat on the stairs for assembly meetings and things like that. I guess, Rhoda, you never mentioned doing that, but we did in this school there. They did that.

Then we moved to a suburb of Cleveland, Lakewood, and the school building I went to there was a more modern, new school building that had hallways. It was two stories and had hallways with rooms off the hallway. It had an auditorium, no, it had a gymnasium with a stage on one end that served as an auditorium. I lived there and went through high school.

I came out of high school when employment was not too easy to find. It was a forerunner of the Great Depression.

Rhoda: Did you tell her about what your mother did when your father died?

Lawrence: Interestingly enough, when she was there, when this happened, she began assisting patients of doctors in their homes, sort of home nursing. The doctor would leave, doctors made house calls in those days and many people didn't go to a hospital, it didn't seem to be needed for that, but they'd be at home. The doctor would leave the directions and so on and she would give them medications and so on. She did this for a number of years. At that time there was no regulation for this sort of para-medical help. I do remember before I left, why Ohio established something like the practical nursing situation and Mother was grandfathered into the program

because she had been doing it. So this was primarily what she did.

We weren't wealthy by any means, but my father apparently had left some legacy, I think. I do know that Mother had some stocks and things like that and insurance and so on.

KI: So, were there just the two of you? You just had the one sister?

Lawrence: No. I'd collected two sisters by then. The second sister was born shortly after we moved to Cleveland, moved to Lakewood. I sold newspapers. I had a newspaper route while I was in high school. After I was in high school, why, for a while, I sold newspapers on a corner, but this wasn't downtown, this was out in Lakewood, but it was one of the stops on the trolley line. Many people commuted to their jobs in downtown on the trolley, as far as that goes. The trolley stopped at about every third street, every third block, I guess. So, I was assigned a corner there where people came to get the trolley to go downtown, so I was a newsboy on the corner. Mostly you think about them being in the center of the city doing that, but this was out there. So, this helped a little bit.

This I think is interesting in a way, whatever it is, in relation to things later on. I found employment in the Eveready Battery Factory working on the line that packaged flashlight batteries. At that time, which must have been close to 1930 or so, around there, I forget. The reason that we, the young men, got this job was because they wanted to put on a second shift and Ohio wouldn't let women work after dark. So, they had to hire us. They would have preferred to have hired girls. This was one of the first times they'd done that. We weren't as dexterous and we didn't turn out the work as fast as the girls did. But two things happened. One time we worked a long time and around 2 o'clock or so... The batteries came down a line and we picked up the batteries and put them in a cardboard thing and stuck them in a box. You did it this way, you see. The line ran pretty slow after we were on it, but they had this order they wanted to get out, so they kept it running. They told us that this was the longest time the line had ever run without stopping. When it ran faster, why we're sort of hammer-handed and we'd knock a cell over and it would fall over, then others would come and they'd have to stop it, we'd have to put them all up again, you see. Something like that. But this time, after we had our lunch or supper break, which was six o'clock or something, we went to work at four, I think, the so-called swing shift, why, it ran pretty slow and we didn't make any mistakes. But it turns out that Ohio required them, when they were employing women, they had to give them a break every so often. They didn't have to give us a break. As long as we could stand up there, why, we kept working.

Rhoda: What you needed was the Equal Rights Amendment!

Lawrence: Long before anything like that. I thought of that, both in the case of the women, of course, during the war, why things changed and women were in all the factories and all this, you see. But then, after the war, why it came out and the men were going back and so on and why, I was thinking how much it had changed. At one time when the auto workers were striking and the sticking point on the thing was three minutes, whether they would have a five-minute break or an eight-minute break. I thought, when we started out they didn't even talk about any break! That's how much time had changed that much. Now think about it.

But anyway, that class that I came out with, the Class of '29, after a while you got tired of even going around and presenting yourself because you got the impression that, well, this guy's been out of school for three years and he hasn't gotten a job yet. Maybe rather than taking a chance on him, I'll take a chance on this guy just coming out of school. So, it got to be so you got discouraged.

KI: Did you graduate in '29 or '27?

Lawrence: Twenty-nine, I think it was. So there was the Works Progress Administration and there were people hired for that, but in order to be hired for that, why, you had be married or something. I guess there was a provision for people who were supporting a family, that weren't married, and I didn't really qualify there, but when the Cs came out, why I did qualify. So I enlisted at that in Cleveland. I served in camps in California, for about four months, four or six months, and then we went to a camp in Idaho, no, not Idaho... [Considers] Hmm, isn't that funny?

Rhoda: You were in Idaho.

Lawrence: It was Idaho? Where?

Rhoda: Pend Oreille.

Lawrence: Yeah, it was up...

KI: You were in Pend Oreille?

Lawrence: Yes. It was up in that [panhandle] of Idaho.

KI: My husband did his graduate project up on Lake Pend Oreille, well, up at Priest Lake, but we lived in Coeur d'Alene by Lake Pend Oreille.

Rhoda: Well, your camp was on Priest River, wasn't it?

Lawrence: The camp was on the Priest River drainage.

KI: Nobody knows where that is. You are the first persons I think I've ever met who knew where that was.

Lawrence: We went into the town of Priest River, I think that was the name of the town where we got off the train.

KI: It was.

Lawrence: And we used to go in there. But I was only there, that was just a summer camp. Our job there was building a logging road and a backup fire camp. We went on fires, I think, three times, and the rest of the summer we spent building a road. I never went over to Sandpoint or anything. I remember I went into Priest River about once and got my hair cut and that was all. We were about a two-hours truck ride out north from there.

KI: How did the people treat you? Did they like the fact that these CCCs were there?

Lawrence: Well, up there I didn't have hardly any interaction with them. Like I said, I think I went in that one day. One Saturday I rode the truck in. There used to be a truck go from camp into town and then it would go back out and bring supplies and so on. I think I rode it in there once and I got a haircut. I don't remember anything else about it. There weren't any people around our camp at all, except the ones that were working on a logging camp nearby there. So, I really don't know what they were thinking there.

Then that was closed for the winter and we came down here and this camp was right *in* town. So, yes, we interacted with them then. I don't remember a great deal of animosity about us.

Rhoda: I don't either.

KI: Did they appreciate the fact that you were there and working on projects like that?

Lawrence: I think so.

Rhoda: Quite a lot of camp boys came to church, came to Christian Endeavor, which was our youth group.

Lawrence: Stuff like that, yeah.

KI: Where was the camp?

Lawrence: It was down there where the National Guard Armory is. It must have added money to the local economy, even if only the fact that the camp boys had only \$5 a month to spend. But besides that, the camp had to buy a lot of supplies and material and all that kind of stuff that must have made a difference.

It was while I was in the camp down there that I took the classes in geology. I remember walking up to the high school and walking back. I don't remember any problems. I guess there was talk that we were going to be a bunch of deadbeats from the city. Deadbeats, I don't know what they called them then.

KI: Hooligans?

Lawrence: And we couldn't be trusted and you should lock all your doors and lock your daughters up and everything else. I guess we heard that there were tales like that, but I don't

think we ran acrossed it individually. Lots of the boys, quite a few of them married girls from here.

KI: How long were you stationed here?

Lawrence: Well, I was down there, I think, two years. The camp was longer than that, but I took my discharge and worked for one summer up at the Moon Lake Dam. You were supposed to have local employment if you took a local discharge, so I worked up there for about three or four months until the weather got cold and so on. Then I came back here.

KI: So that would have been mid-thirties?

Lawrence: Must have been, because it was '36 when we came. So it would have been close to '40. Four years, two years, three years. I probably was down there two and a half years. Then I went back one summer. The next summer I went back and spent three months as a local enrollee.

KI: Where was that?

Lawrence: Down at the camp.

KI: Oh, still here in Vernal?

Lawrence: Yeah, still here in Vernal. Same camp. So, I got two discharges, but one of them only lists me as several months service, you see, and that was as a local employee.

Rhoda: That was when you were out doing the survey work. Or were you on the survey crew all the time?

Lawrence: I was on the survey crew. I started on the survey crew when we went to the camp in Idaho, doing the road survey. When we came down here, why, there was a survey crew in this camp, too, because we were doing roads and building dams and locating springs for livestock and things like that. So, I just carried on with it.

Rhoda: And you have one [dam] named for you. On the BLM map it says DeVed Reservoir.

Lawrence: They built these small stock reservoirs. The reason we built them was because the grazing service was just getting started and it was just getting its feet wet in what it had to do and one of the things it was doing was trying to give the stockmen, both the sheep and the cattlemen, allotments where they were supposed to keep their stock at certain times of the year. At least some of them said, "We can't keep our stock out there at that time of year, there's no water." So, they said, "Well, we'll build a reservoir for you." So, we built reservoirs sometimes in some strange places where they really shouldn't have been and our expertise and our ability was sort of overtasked a couple of times because we really didn't have all that much equipment and so on.

So, when we first built the first couple of them, well, "What are we going to call it," you know. Well, later on we called them more geographic, but the first time, I think the engineer said, I think we named the first one after him. I forget where it was located. Then I remember, I think they named the next one after Snyder. It was down on Blue Mountain, beyond the Powder Springs Road.

KI: Which road?

Lawrence: Well, Powder Wash Road, rather than Powder Springs. I mis-spoke there. This road that still goes out to Bonanza, from the highway out there. This reservoir was on a little drainage that come off of Blue Mountain on the side of the highway there. I think we named that after one of the guys on the crew there that was named Snyder. I think the third one was one we built out here at Twelve Mile Hollow, off the highway, and I think that's the one that got named after me. I hadn't given it any thought, other than just for curiosity I hadn't given it any thought, until I went some years ago now, about four years probably, to a BLM meeting. Actually, it was being held up out of Nine Mile, archeology sites there in Nine Mile and what they were going to do about it, and the meeting was over in Roosevelt. When I signed in, they ask you to sign in, you know, when you go to those kinds of things, I signed my name and the guy that was there looked at me and said, "DeVed? Did you know there is a reservoir named after you?" Well, I said, "Yeah, I knew there was one, but I didn't know it was still there." But he says, "It's still there!" We went out looking for it after that and found it, I think.

Rhoda: That was fun.

Begin Tape 300

KI: Today is July 6, 2001 and we're continuing our conversation with Lawrence and Rhoda DeVed.

So, Lawrence, you were in the CCC here until about 1941? Is that what you said?

Lawrence: No. Let's see. I left the camp. Oh dear, we had those figures here, but I didn't get them out. They're in the other room. Maybe I should if they are going to be on the official record.

[Reading from paperwork.] I enrolled January 16, 1935 at Ft. Knox, Kentucky. I enrolled from Cleveland, Ohio. But when we got down to Ft. Knox was apparently when they started keeping records on us.

Rhoda: Probably a staging area.

Lawrence: I was discharged for reason to take employment...

KI: When you took that employment, it was here? Because that's when you went to work for Leo?

Lawrence: Twenty-third day of August 1937. [His discharge date.]

KI: That's just two years?

Lawrence: That I was in, yeah. Now, the camp was down there for several years after that and I didn't have anything to do with it then, but I had a job, in August, up on the Moon Lake Dam, is what I got discharged for. I worked up there 'til the end of September, I guess. Not too long, according to that, is it? But anyway, until the snow came.

KI: What did you do there?

Lawrence: I was just a laborer.

KI: Building the dam?

Lawrence: Well, yeah. I was a carpenter's helper, is what I actually was, what I did. We worked on the spillway and other places where they built forms to pour the concrete. That's what the carpenters were doing.

KI: Then did you come back into Vernal, or did you go back to Cleveland to see your mother?

Lawrence: No, I came back here to Vernal after that. Pretty well stayed here. I don't remember the first time I went back.

Rhoda: You went back about every year, I think.

Lawrence: Yeah, after a while. But not those first years.

Rhoda: Then she moved to New York with Yvonne [Lawrence's sister].

Lawrence: Yeah. I went back once when she was still in Lakewood, Ohio.

Rhoda: She was still there after you were in the Navy, though, because you had that cute picture of you and the two girls.

Lawrence: I think, actually, that that was after I was discharged from the Navy, that I went back there. Or else while I was on leave one time.

Rhoda: On leave.

Lawrence: I think probably, yes. Charmion was still there.

Rhoda: She was next to oldest. Lawrence was oldest, then Charmion and Yvonne were his

sisters. But they are both dead now.

KI: So, after Moon Lake you came back into Vernal, and did you work here?

Lawrence: Yeah. I've worked here ever since.

KI: Did you immediately go to work for Leo, or did you do something else?

Lawrence: No, I went to work here in the family business.

KI: Had you had any other experience with photography before that?

Lawrence: Only what I was interested in and only what people in that time might have had. During high school I took pictures for the yearbook and things like that and took pictures on my own, but I did know the basics of what went on, you know, which helped, as far as that goes.

KI: So, what were your duties in the photography shop?

Lawrence: I helped Mr. Thorne mostly in the developing and the printing.

KI: Can you remember the kinds of photographs that Leo did? Did he do mostly portraits at the time?

Lawrence: Oh, yes.

KI: Because you see all the photographs that he took around town, too. Did he just do that on his own because he enjoyed it?

Rhoda: My dad? That man never went anywhere without his camera. He really didn't. That's just the honest truth. He always had a camera in his hand and a wallet that was loaded with historic pictures. His dedication... He loved this country. He loved the people.

KI: He did a lot with the Native Americans, too, didn't he? With his artifacts and things like that?

Rhoda: He was very good to the Indians and they trusted him. Lots of people didn't have that experience with them, so I've been told. He really enjoyed them and had lots of friends among them.

KI: But the bread and butter of the business was people who came in to have portraits taken?

Rhoda: Yes. Well, and during the Depression, too, Dad started making those little tiny pictures, those little wallet size and half-wallet size and charging very little so that people could afford to

have some pictures of their family, because they couldn't afford portraits as we think of portraits. But they could afford wallets. They could afford twenty-five cents or fifty cents. That's what I'm struggling with now, is to get rid of all of those. Because people would still like to have them. I've got thousands of them.

KI: How do you try to get rid of them? If you know who they are, do you call the people up and say, "Do you want these photographs?"

Rhoda: Well, sometimes, but generally I depend on word of mouth. That's what all this mess is: negatives, fifty years worth of negatives.

KI: That's an awful lot, really.

Rhoda: Yes. But Lawrence helped him. It wasn't too long before you started taking pictures as I recall.

KI: Lawrence, so you worked here for him for several years and then you went into the Navy. Is that right?

Lawrence: Yes.

KI: And because of your photographic experience you took photos in the Navy?

Lawrence: Yeah. I enrolled in the Navy. And again, what date was that? I don't know. That's locked up in that box in there and I just took the key out and put it in...

KI: Okay, then, was it before or after Pearl Harbor?

Lawrence: Right after. The year after. Pearl Harbor was December 7 in '41 and I think I went out to Salt Lake and enrolled in January or February of '42 and I came home for about a month and then got orders to report to Salt Lake City to be transferred to the Naval training station in San Diego. So that would have been in '42-'43.

On the basis of being employed as a photographer, I was enrolled as a photography mate, third class. The biggest question was, the man said, "Have you ever taken an aerial photograph?" Because that was a good part of what the Navy photographers did. Of course, no, I hadn't done any of that. I hadn't had any opportunity. But anyway, he passed that over. So I was enrolled as a photographer's mate, third class, and sent down to San Diego for orientation, boot camp and so on. Spent a month there. Those of us who were enrolled with a petty officer's degree, rather than just a seaman, were not given a great deal of attention in our orientation. They spent most of it on the seamen. They marched them around and made them give barracks drills and make their beds and things like that. They pretty much left us on our own.

KI: You went in as a petty officer?

Lawrence: Yes, that's what I was.

KI: Because of your experience in the CCC?

Lawrence: Because of being a photographer. I went in as a photographer, you see. Then after spending a month there—I don't know how long the seamen spent, maybe more than a month—but we were only there for a month. They gave us demonstrations on how to pack our hammock, but we never had to do it for grades or anything. I think there was a realization that we probably would never do it again, so they didn't worry too much about it.

After we left the Naval training station, why, several of us who were photographers in that group were transferred over to the Naval station on North Island at San Diego. It really isn't north of San Diego, but I guess it's north of South Island. But anyway, we were assigned to the photo lab there where we got more inclination of what we would have to do because there was a routine and they had certain equipment and things like this, which some of us had never used before. But we caught on to that pretty easily.

I forget how long we were there. In connection with the Battle of Midway, there was a small Japanese detachment detached to make a diversionary run against the Aleutians and Dutch Harbor. There was a small amount of damage done there and they made a landing on Kiska and started to build a base there. But it was really a diversion for the main action at Midway.

KI: So, you said it was the Japanese who started to build a base on Kiska?

Lawrence: Yes. We were, a whole bunch of us who were there at the Naval base on North Island and the photographers and other people, too, we were sent north then, right after the Battle of Midway. We were sent up and our particular detachment...

Rhoda: Patrol Wing Four.

Lawrence: We were finally assigned to headquarters at Kodiak. They had a Naval base at Kodiak, which was an old, constructed base. One of the reasons I joined the Navy was because I figured you'd always be in rather permanent establishments. If you got in the Army, why you didn't know what kind of a tent camp you might be in. This was very true up there because our barracks was first class and we had indoor plumbing and everything else. Showers and everything else was built in up there. Just a short distance away from us was a large Army camp and those guys were living in tents with outdoor plumbing and no heating and so on. So, that's the reason I joined the Navy, if you want to put it that way. And it was warm there. Even when we went out on the islands and had to build the camp, why they quickly put up these Quonset huts that they had and we quickly had a heated and convenient facility.

KI: Did you spend the rest of the war there?

Lawrence: Well, let's see. We were at Kodiak for a winter. We got there in the fall. I forget when

Midway was, but it took us a while to get there. We made stops in Seattle, and stayed there for a week or so before we had transportation on a small coastal steamer, which finally landed us at Dutch Harbor. Then we had to wait there for some more transportation.

KI: Were the bugs horrible? I lived up by Dutch Harbor and the bugs were bad where I was.

Lawrence: No, I don't remember that.

KI: That's probably good.

Lawrence: Of course, when we got there it probably wasn't the bug season because we got there in the fall. But I did hike around quite a bit and no, I don't remember the mosquitoes being particularly bad. We were there for.... I should have that paper here to tell me, but we were there until well into the beginning of the summer and the spring. So we were there for six months maybe, four months.

There was a full-sized photo lab there and it did work for all around there for the Navy. Our particular patrol wing, our particular mission, combat mission, if you want to put it like that, but it really wasn't combat, it was a surveillance mission, where we flew a number of planes every day over sectors of the North Pacific Ocean there to keep track of what the shipping was doing in the area and any military action that might be showing up. The pictures we brought back, when we brought back some, would be processed there at the lab.

One time, we weren't involved in actual surveillance at Kiska, but the Army was. They flew that and much of their films were brought back to our photo lab to be processed. Then they were given to the photo interpreters to get what information they could from them. But that was our work while we were there mostly.

KI: After you left Alaska where did you go?

Rhoda: You haven't told her you flew PBYS.

Lawrence: The planes we were flying then were PBY amphibians, which could land on water, but very seldom did. Unless the conditions were just right, it was kind of an iffy thing and we were getting more and more airstrips built and things like that. Then they were building the base on Kamchatka... I think that's the base we were building on but maybe... I'd have to get out the map to look for sure. But anyway, we were transferred there. It was quite a little time we were there on Kodiak Island. It was quite a little time we were there because that was during the time the Japanese were building their base on Kiska. That was Kiska they were building on because Attu was the farthest island, we finally wound up there. Kind of in between there where we built our base. It's really slipped me.

KI: Maybe you can remember later, when you review this.

Lawrence: They were building a full-sized base there and there was a good harbor there.

KI: The Japanese were?

Lawrence: No. We were; we were.

KI: On this midway point?

Lawrence: Yeah. We were and there was a good harbor there, which they could use and they were planning an attack on the Japanese base there at Kiska. But we flew out of there on the same kind of patrol missions that we had out of Kodiak, only these missions were longer and went further, clean out to the Bering Sea and across; sometimes, a few times, clean over to the shores of Siberia there. There wasn't any combat in that, but any time you are flying there is a certain amount of... We lost a couple of planes.

KI: Were the Japanese out doing the same thing you were doing?

Lawrence: As far as I know, no. We never intercepted any planes or anything like that. But as it turns out, they must have had quite a bit of submarine activity in the area. They must have brought most of their supplies in by submarine. We didn't catch very many of their submarines, so they must have been good at that. They didn't bring them in by surface ships, we were pretty sure of that.

I used to feel sorry. Here we were busy building airstrips on almost every island up there and they were kind of trapped in this place that they had selected, which had a pretty good harbor, as far as that goes. They'd build an airstrip on there and I used to think they'd build it and the Army would go through and lay a string of bombs down the middle of it the next day and the next day they must have been out there with wheelbarrows and shovel and filling in all the holes and making it smooth again, hoping a plane would land. As near as we could tell, none of them ever did. We built these landing strips and put them in and so on and our silly pilots would come in and be the first ones to come in and land on it before they had it hardly finished.

KI: It must have been a hard duty station for the Japanese.

Lawrence: It must have been awfully disappointing to them, yeah. Here they had this station there and they were trying to keep it and, presumably, expected to have reinforcements and so on by air, and yet, so far as we could tell, none of them ever landed.

Rhoda: Did you tell her where you were in the plane to take aerial photographs?

Lawrence: The photographers pool was assigned planes every day. I forget how many, I think there were nine sectors we flew.

KI: Did you take these pictures out of the cockpit windows or did they open up the bottom of the plane and let you hang out?

Lawrence: A PBY, in case you've never seen one, and you may never have, it was a flying boat. That's what they were classed as. As I say, they could land on water. If the water was smooth and so on, there wasn't any problem. But it wasn't too good on the open ocean, so we seldom did. We had one spike outfit that operated out of a sheltered port on the mainland of Alaska, called Cold Bay.

KI: Yes. I'm familiar with it.

Lawrence: They landed on that arm of the bay. There wasn't any landing strip. They worked off the water there. The year before we were up there, why, they'd had surveillance planes that were tended by a tender and operated off of bays and so on. But by the time we got there, it had seemed more practical to operate off an airstrip if you could. But these planes were a two-engine plane and the center, the waist, behind the wing, it was a high-wing plane, and they were built somewhat higher than most because when they were on the water, why they wanted the propellers to clear the water, of course, you see. So, back of the wing on each side was an egg-shaped blister of plexiglass. This carried the main armament that we had, which was a .50 caliber machine gun, one on each side. There was also 30 caliber machine guns in a little turret up front and a .30 caliber machine gun in a tail hatch down at the bottom to catch that bottom area which would be a blind spot if nobody was out there, you see.

So, we took the photographs out of these blisters in the side of the plane, which made it quite easy as far as photography.

KI: Were there any gunners? Did you double as gunners?

Lawrence: Yes. If we'd had to. There were a couple of the crew that were more trained in it than we were, but we'd been given rudimentary training in how to use the gun. And in case of emergency, we might have had to. But we didn't have to. And none of our planes were attacked from the air. We never ran into any Japanese patrols to try to do that. We lost one plane that was flying surveillance over the Kuril Islands, which are Russians territory. There was a very small village there, which is basically a whaling station, I think. But they were making a surveillance run over that and photographed a ship that was in the harbor. It was a small ship. But it opened fire on the plane. It didn't bring it down, but it damaged it. The plane went in and landed on a quiet lake. We sent two planes out to pick up the men and set the plane on fire. We lost another man when a Russian freighter fired on our surveillance plane. The plane wasn't terribly damaged, but the co-pilot was killed.

Rhoda: The Russians were supposed to be our friends!

KI: Really. At the time weren't we allies?

Lawrence: They were a very undependable ally, yes. Yet, sometimes they were alright, I guess. Most of the ships that we passed there would be Russian-flagged ships. If they weren't our ships, they'd be Russian-flagged ships that were making the run from Siberian across to Alaska and

back with supplies that we were supplying Russia with, as far as that goes. And yet they were very touchy about being observed in the process.

Another plan that we lost was apparently just mechanical. This pointed up the difficulty that, even though the planes could land on water and could taxi on water when they were down, and so on, this one, it was while we were stationed at Attu, and our base was on the eastern side of Attu, and I don't know how big the island is, fifty miles or so across, it's a fair-sized island, and this plane came down at sea off the west coast of the island. They sent out SOS radio signals that they were in trouble, came down, and actually on the very tip of the western side there, the Army was manning a radar station, so they were in contact with it and they started to send out PT boats, they would be the fastest. But once they got out on the open sea, it was running too high for them and they couldn't make any headway, so they just discharged a destroyer that was free, but it must have taken it 'til the next day to get there, and we had two planes over the plane that was down and photographed it. There was two life rafts we saw. We dropped them an emergency pack and so on, but the sea was running pretty high and by the next day when the destroyer came into the vicinity, why they picked up two men in one of the life rafts that were dead and the other rafts didn't have anybody in it.

KI: Do they know why they died? Exposure?

Lawrence: Exposure probably, yeah. It wasn't very pleasant weather. The seas were running too high and as I say, the planes *could* land on the water, but if circumstances weren't just right, why it might not... And the plane had sunk by then. So, we never did know. I guess it was mechanical failure, as far as that goes, but it wasn't enemy action.

Rhoda: At one time you told me that it was sixty below zero and you were flying without life jackets, because you wouldn't last if you went down anyway.

Lawrence: Yeah. When it's that cold, unless you can be picked up right away, why there's not... Now, if there were several boats or fleet action or something like that, there's a chance you might be picked up. If it was a solitary plane down in the middle of the North Pacific, why, there wouldn't be anybody around to pick you up.

As far as the cold she's saying there, I remember that when we went out on patrol, why, they furnished us a meal. Now, the PBY, this was designed thinking of what they would be used for and how they would in used the 1920s and '30s and so on, and it was kind of designed like a mini, little ship. For instance, it was divided into water-tight compartments and had a water-tight door in between the two compartments: the front compartment where the pilot was, the center compartment where the navigator and the engineer was, and then the back compartment where the machine guns were and the observers were and there were water-tight doors in between, provided the plane didn't get mashed up so it wouldn't be water-tight. The idea was maybe you could keep it afloat. In the one instance when they did go down at sea, apparently they couldn't. But anyway, it had a little galley there and it had four bunks there. The people who were off duty, on the long flights, they could...

We didn't go as far as the planes that replaced us, that flew three times as fast as we did,

but, on the other hand, we could stay out for ten, twelve, fourteen hours. That meant that your presence was in the area longer. The planes that replaced it made our same program, flew the same area and so on, but they'd be back by noon. So what went on out there in the afternoon wouldn't be recorded, see. We'd be out and we'd make the same thing in the PBYS and we wouldn't be back until six or seven o'clock. So, whether that makes a difference, I don't know, the efficiency of the patrol or not, I don't know. But we didn't generally use the galley or anything; they generally furnished us a hot meal. They were in insulated containers, about four different things in there in an insulated thing. They'd load that aboard and we'd come out, and then about noon time...

But I remember this real cold day that Rhoda was referring to. We thought, well, this would be fine. When we opened this container, why the food was just steaming. And we thought, "Oh, boy! Good!" And we ladled it out and you took a mouthful of it and it was stone cold. But it was enough warmer than the air that it was steaming.

KI: It's hard to explain that kind of cold unless people have experienced it, isn't it?

Lawrence: I expect so.

KI: One of the things I found interesting when we lived in Alaska was that the hair in your nose froze as soon as you breathed outside in the cold.

Rhoda: Why were you there?

KI: My husband and I moved our family up there to work for the federal government for a while.

Lawrence: Yes, you should have a mask or something to keep from inhaling that cold air.

KI: When our kids went to school, all that could show on them was their eyeballs. Everything had to be covered.

Lawrence: Because if it is really cold enough, why your lungs will freeze and you're done for then.

KI: Did you serve someplace else besides Alaska while you were still in the service?

Lawrence: No, I did all my overseas service up there. I came down to the states on leave twice from up there.

The Kamchatka Peninsula was Russian territory, but there was a string of islands that goes out from it down to the northernmost island of Japan. It closes off, I think. The Japanese Sea, or some sea, is behind there. There are passages between all these islands and the water shifts back and forth and ships can go back and forth and so on. But anyway, the Japanese had built a string of air bases and ship bases on these islands. They would have been right across, or been adjacent to, anything... It was still a viable possibility that we would try invade Japan from

the north rather than the south, and these would have been right in the path of any invasion that would be launched from Alaska and come across the North Pacific and down there. So, they wanted to find out something about it.

So, we did some reconnaissance over these islands. It was pretty near as long as we wanted to fly to go there from ... Adak is where our base was there, but the one further out there, that I was telling you about before. Attu. That's the furthest-most island that we had any base on. From Attu to Kamchatka or this first island out there, was just about as far as we wanted to fly and back in the PBVs. But, they had worked out a system of taking flash pictures from the planes and I don't know whether it was used in the south at all, but we used it there for one winter. It was a five-hundred pound flash bomb that was detonated. We flew about ten thousand feet, which was about the ceiling that we could fly with those planes. They would have this flash bomb, maybe two. Maybe they were two hundred and fifty, two of them made five hundred pounds. Then a couple of smaller bombs for fragmentation or something like that. They weren't designed to do a whole lot of damage, but they'd be personnel bombs or something. We were to fly over there and, of course, you'd drop the flash bomb and the photographer was all set up to take these pictures. We were set up in the tail of the plane to take the pictures straight down. So, we had nothing to do until we got close to the target and could set up the camera. Then they'd drop the bomb, from ten thousand feet, and it was pressure-operated to explode about two thousand feet above the ground. When it went off, of course, why it took the picture. Since it was night, the camera was just left open.

Actually, it was more sophisticated than that. We had a photo cell that was right beside the camera lens. When that photo cell caught the flash, caught the light, why it would take the picture. But we'd only get one chance. If we had two bombs, we had two chances. We weren't always over the right spot. But anyway, we did take some surveillance pictures that helped, as far as that goes. In this case, the Russians were a little bit helpful because they manned a radio station and navigation station and so on on the very tip of the Kamchatka Peninsula. They'd keep that on the air all night and we could home in on it, which gave us a thing. The next closest island then would only be like twenty miles or so from that, you see. So that made it much easier, and they would keep that on for no other purpose than to guide our planes. As far as we know, they didn't have any planes up in the nighttime in that area. So, in that case they were important.

We lost one plane in that operation and we don't know why. We don't know whether the navigation was off and they never reached the target; we don't know whether they had mechanical failure even before they reached the target, or whether they overshot and crashed someplace, on the mainland of Asia someplace. But they wouldn't have had fuel to go that far, we didn't think at the time.

That's the only time I was under fire. They fired at us when we were over the target. But their anti-aircraft guns, the other people and the navigators and so on that had some better handle on it than I would have, said they were about a thousand feet short of us. But you could hear, when it went off, you could hear it rattle all over the plane. I don't know whether the concussion made the plane rattle or whether there was actually fragments of the thing that just weren't quite strong enough to break us up, one or the other. But you could hear the plane rattling when they went off. They said they were about a thousand feet below us. So, we were lucky they didn't have any bigger anti-aircraft guns. That's the only time we were fired on.

It was kind of eerie when they'd get us in the spotlight. The PBY was a slow-flying plane, about 125 miles an hour was the speed. So, it was just cruising across there, of course, and so, they could hear it and they'd catch it in their sound things and they'd turn their spotlights on and you'd see these beams floating around and all of a sudden they'd catch you. Everything inside the plane was lighted up like daylight when the spotlight hit you.

KI: I can imagine. That would be kind of scary.

Lawrence. Yeah. Then I was down here, from up there, two different times, and that was two summers. We got most of our recreation leave in the summer. Then those planes were replaced by a Lockheed plane, much smaller, just about the same horsepower as the PBYs, I guess, but a much smaller plane and it flew at 200 or 250 miles an hour. They could make our patrols, as I say, in half a day, where we took a whole day. And when they flew these flights to the Kuril Islands, why they'd be back much sooner, too.

I can remember one of those long flights, it was, for us in the PBY, it was maybe eight to ten hours to get there and then back. And we didn't have anything to do as photographers. The rest of the plane people had to watch their gauges and so on, but I can remember one time that I had on my flight suit, which is pretty well padded, and I crawled into a sleeping bag in one of the bunks and I still couldn't keep warm.

KI: Yep. That sounds like what I know about Alaska.

Lawrence: Now, when they brought in the new planes, they could make a swifter flight; they could take evasive action and so on. They got some much better surveillance pictures than we got with the PBYs. I didn't, as a photographer on them, I didn't take any spectacular ones. They took some spectacular ones that showed bases with buildings and airplane revetments to protect the planes in case it was bombed and all kinds of things like that. They were used as propaganda things during the war. After we made so much headway through the south, why this idea of going through the corridor from the north didn't make so much sense. So after then, they could use them for propaganda purposes about how we even took surveillance pictures at night.

In those planes all the crews wore heated suits. The photographer was given a heated suit, too. The photographer's position in those was down in the front where the bomber's position would be if they were making bombing flight. We were pretty cramped in there, but getting into it was even more cramped. You had to crawl down through the co-pilot's legs to get into it. We didn't have to be there until, say, a half hour before we came to the target, you know. So, the co-pilot would get out and I'd crab down in there and connect up our electric suit and so on.

I do remember, most of the talk over the intercom in the plane I couldn't understand. I have to say that. The people that used it every day presumably could. But I do remember this one was pretty plain. When I got down in there and he checked with me and so on, I heard him tell the other planes that we don't have much reserve capacity in the generator, so to turn your suits off and leave the photographer, who is going to be open to the open air down there, so he can leave his suit on, you see. I do remember him saying that. But anyway, it was pretty cold when the air came in on you. You opened the hatch and then you put the camera down and you lifted

the photo cell and your magazine in the camera, then you waited. You could see a little bit out around the camera down there.

The only times that I was in one of those planes in flight, we didn't, apparently, reach the right place. I don't ever remember anti-aircraft fire on that plane. It was flying fast enough and was maneuverable enough, so maybe it dodged some of that. I do remember fragmentation bombs, these little ones that weigh about five pounds or maybe ten pounds. One of the times in the PBYS, why I got in there and the plane crew come in with these things and they laid out about ten of them on two bunks there. These weren't on the bomb racks or anything; they were just laying there. That was their personal contribution.

KI: They were bombs?

Lawrence: Yes, they were little fragmentation bombs and they'll explode when they hit, you see. They wouldn't do much big damage to anything, except if there were personnel in the area, why, they were anti-personnel bombs. But these were their personal thing. The rest of it was mechanical. You see, you were dropping bombs. The bombs were on the wings and you pushed a button and they dropped and things like that. But these, these guys that were running these same flights every night, we only got on about one of four, something like that, but the guys that were doing these flights every night, they were getting mad, and they were going to be personally involved. So, they smuggled these onto the plane and laid them out on the bunks there. When we come over there and the anti-aircraft began to come up, why, here they come out and there was two of them, and one of them was in the bunk compartment and the other one was standing in the blister there and he'd hand it to the one and he'd throw it out and he'd hand it to the other, and he'd throw it out. So, this was his personal contribution to the war effort!

Rhoda: After that you were at Whidby, and you were at Pensacola, too.

Lawrence: Well, we stopped at Whidby Island when we came back. Then I was assigned to the Naval Air Station at Pensacola, Florida, where the Naval photo school was. I went through the school and then was retained as an instructor for the last year of the war. So, I closed out the war down there. That was the Naval air photographic school. They trained both aerial photographers and also all those that were used in publicity work and ceremonials that you photographed and all the kinds like that. The Navy didn't really have a great many combat photographers, although there was quite a number involved in the Marine operations down on the South Pacific Islands. But I think the Marines had a photo school of their own. I'm not sure, but I don't remember Marines coming through our school. I may be wrong there, I'm not sure. The uniform would be different, you'd think they'd stand out!

KI: Yeah, you'd probably notice that. So, when you were discharged, you just came back to Vernal?

Lawrence: Yes.

KI: Did you go back to work for Mr. Thorne at that time?

Lawrence: Yes.

KI: What did you like to do when you were working in the photo shop here? What was your favorite thing to do?

Lawrence: For recreation or for work?

KI: For work.

Lawrence: For work. I enjoyed taking portraits. I don't think I was ever awfully good at it.

Rhoda: Yes, you were.

Lawrence: I guess you would say that I was satisfied to be here and not try to go to someplace where there was lots more photographic activity, where you'd be in competition with lots more aggressive photographers, if not better, then at least aggressive. So, I guess you'd say I was content to stay here. I think I did pretty well.

KI: Did it used to be that when personal cameras came out and people had to have film developed, you did that at the studio?

Lawrence: Yes, in the early times, the early days there before the war and right after it. Before the war, it was right in here, in this room here. Yes, we did people's developing and printing. Things weren't quite so flexible in those days. Drugstores generally did it, too. They'd take up the film and drop it off, then they'd send it to somebody to do the work. They didn't do the work themselves. But drugstores generally did it. Now, all the grocery stores do it. Drugstores are cut out of it, too. But anyway, we used to take film from Vernal Drug and, when Mr. Thorne opened a branch studio in Roosevelt, from the drugstore in Roosevelt, and bring them over here and we'd develop them, then they'd take it back, you see. When we were uptown, when we got the place up there, why, we had the show and so on, we had a regular mini-photo store. We carried cameras and flash bulbs and film, projectors and things like that. When the larger stores came in... What was the first one that moved in out here and had a camera department? Gibsons, wasn't it?

Rhoda: Yes.

Lawrence: They'd have more; more to show and things. The Vernal Drug generally had a pretty good photo department. One man that was a pharmacist there was interested in it.

KI: How long did the shop run up here? Didn't you close in the early 1990s?

Rhoda: We just closed it about seven years ago. [1994 or 1995]

KI: And where was it? What was the address up there?

Lawrence: 18 West Main, if you can remember that.

KI: Is that where Dinosaurland Travel Board is up there?

Rhoda: No, that's...

KI: Oh, that's East Main, I'm sorry.

Rhoda: By a loan company.

KI: Was it right next to Zions Bank?

Lawrence: No, it was across the street, by J.C. Penney's. Then there was a store next to that that was first a grocery store and then the Western Auto Store and then us. Next to it there, for years, was the Utah Power and Light.

Rhoda: There's a photographer in there now. But that was first a bank. Am I wrong about that? I think it was the first Bank of Vernal. They had a vault in there.

KI: Oh, right. They had the vault in there, right, and then they moved over across the street. They were kitty-corner, because Uintah State started over on where the Cobble Rock was, then they all switched corners.

Rhoda: But see, the vault was built into the building. It was actually built in. There's no ceiling (?).

Lawrence: That was the Bank of Vernal.

Rhoda: Yeah, the first Bank of Vernal.

Lawrence: I don't know where it's first office was. Maybe that was it.

KI: Yeah, it was in the Co-op building, and then Uintah Bank started on the other side.

Rhoda: Then when they moved out, before we were there, it was the Uintah Gas Company. Then the city office moved in there, then we did. They asked Dad about having his museum in there and gave him counter (?) spaces.

KI: So, was the museum at the front part of the shop and the camera shop more to the back?

Rhoda: No. On one side and the other. So, all those things are down at Western Park now.

KI: I have a question here about your father [Leo Thorne] that I wanted to know about. He was a Scoutmaster. Did he organize the first Scout troop in Vernal?

Rhoda: He had the very first Scout troop in Uintah County. Number One.

KI: Number One, huh? Do you remember about what year it would have been?

Lawrence: Oh, dear.

KI: Even the decade, I'll take the decade.

Rhoda: Well, it must have been in the 20s, wouldn't it?

KI: It seems like the Scouting organization has been out here for a long time. You think the 1920s?

Rhoda: Then he was also Juvenile Judge, and he was Justice of the Peace sometime during his career.

KI: That's interesting. Did you always live in this house with them?

Rhoda: No. We moved into this house the summer that I was six. I was six in September. I went to Central for my first year and Larry was about six months old.

KI: Will you just tell me again about the house when you moved in. Did your mother continue to run it as a motel or anything, or was it just a house?

Rhoda: No. Dad, I think, just saw the possibilities that he could house his family and his business, both, in the same big building. When we moved in, it had thirteen rooms and every room had an outside entrance, which, of course, they closed. We kept the one into that room so we'd have an exit, another exit. I think the rest of them they closed up. Well, there's one in what we call the Roller Room??, they closed that. One in the Middle Room? and they closed that. In the front, Dad's front studio, that's where people would come in, there was another door. Then the outside staircase. There were three rooms upstairs, there was a balcony, and then the staircase went down the side of the house. There is a picture of the house, I'm sure, down at the Regional Room, I'm sure there is. Then they took those two partitions out and we had the camera room ? upstairs. Mr. Cook?, who was a skilled carpenter, put the inside staircase in, took the other one, took the balcony off. They'd come up the staircase, when I was a little girl, come up the staircase and across the balcony into the upstairs.

KI: You must have felt this was an absolute castle when you moved into it as a little girl.

Rhoda: I'm sure.

KI: Things get a little smaller when we get a little older, don't they?

Rhoda: Yes, they do. In this room [front room], let's see, I think this was two rooms, because there was a space along here that was within a partition. Then somewhere down along the line, and we don't know when, before we had the house, there were two rooms on the south brought in and abutted up to here because the door frames there were as thick as the wall, and upstairs in the attic there's a space about like so between that section and the rest of the house. We don't know when that happened, but before we had it.

KI: It was originally built as the motel, wasn't it?

Lawrence: No, I don't think so, because I think the first part was this room right here, and this is log. The two-story section over there is sawed, so I think it must be later.

Rhoda: Then the kitchen was added on.

Lawrence: Then the kitchen, of course, was an addition and it's sawed. This must have been a complete building that was moved over here, that may have had those two rooms in it, because what you can see up there is the logs from this side and the sawed siding on the other side. So, you know it was an outside wall there. You can see how thick that doorway is over there. So, somehow, somewhere, they must have moved a two-room, sawed house up against this one, then cut these doorways from a log room. But this, presumably, was the original. Now, we've got the original abstracts, and so on, on that, but it doesn't have any description of the buildings. It gives a land description, but it doesn't tell what the buildings were like on it, so it doesn't help us much that way.

KI: Do you remember when Imperial Hall was over there? [Across Vernal Avenue to the east.]

Rhoda: Oh, yeah.

KI: Do you remember going to Imperial Hall for dances or anything?

Rhoda: No. We had the Junior Proms over there.

KI: Did you tell me you were on the Junior Prom committee, but you didn't go?

Rhoda: Yes. I didn't know how to dance. Plus, nobody asked me.

[Start tape #301, 6 July 2001]

KI: Rhoda is going to talk about her Grandmother Thorne.

Rhoda: My grandmother was Louisa Thorne and she had the very first non-Mormon Sunday school in Ashley Valley. That was in what we knew as Ashley Ward when she was teaching up there. She taught in what they called the White Schoolhouse. We have a picture of her with the Sunday school on the porch of the schoolhouse. My dad said some years later, in fact I found it in something he has written, that there's lots made about the Outlaw Trail and Butch Cassidy and so on, but Elza Lay, who was one of Butch Cassidy's men, stayed the winter at the Davis Home, eventually married one of the Davis girls, I think her name was Maude.

KI: Yes, it was.

Rhoda: He came to Grandma's Sunday school. Dad said he had a fine singing voice and was a good student of the Bible. I thought that was interesting, that this wintering outlaw came to her Sunday school. My grandparents and the Davises were friends. I thought that was sort of interesting.

KI: Yes, I've seen that white schoolhouse out there.

Rhoda: Another thing I thought was interesting about my dad: he was a very good shot and I think for his eighteenth birthday my grandmother had given him a .38. What was it, a .38 what, Dad's big gun?

Lawrence: Well, it was a .38-40 caliber Colt Frontier.

KI: Rifle?

Rhoda: Pistol. Anyway, he and my grandpa went deer hunting and he shot two deer with that gun, just bang, bang. This pleased Grandpa no end and he came to town and was bragging about it. So, one other man from the Two Bar heard about this and came out. What was his name? I started to say it and lost it. The man from the Two Bar in Brown's Park.

Lawrence: Oh, don't ask me! Hy Bernard.

Rhoda: Hy Bernard. He came out to the ranch. Now this was when they lived out at my great-grandfather's place. He came out there and wanted to know if that was where Dad lived and Grandma said yes. He wanted him to come and ride for the Two Bar and Grandma said no. She said she knew that would be certain death to go ride for the Two Bar and she wouldn't let him go. That was sort of interesting. It would have been a shock if they had wanted him to go!

KI: He could have become an outlaw and he didn't!

Rhoda: Oh, well, they weren't outlaws, they were just cow hands, and that was a big, extensive ranch. So they had to have hands that could handle a gun to protect their stock from rustlers. That

was the point of it.

KI: You two have both been involved in community organizations. I know that your parents started with the Lions Club.

Rhoda: Dad was a charter member of the Lions.

KI: Then did you both join the Lions?

Rhoda: No.

Lawrence: No, I never did.

Rhoda: I was busy with Business and Professional Women.

KI: Weren't you name the Vernal Lady Lion of the Year at one point?

Rhoda: Well, at one point they selected someone in town to be their Woman of the Year. They had pictures of us down at the courthouse. I guess they're still there.

KI: So, you didn't have to be a member to be Woman of the Year? I saw that was in 1989.

Rhoda: Just people who had done something in the town. I think that was because of my work in Adult Education.

KI: Then you were a member for a long time, you still are a member, of Business and Professional Women?

Rhoda: Oh, yes. I was trying to remember how long. I think it must be like fifty-two years now, because I think Kathy was six when I joined and she is fifty-eight now. It's been a long time.

KI: Did you join any other civic organizations, Lawrence?

Lawrence: No, I really didn't.

Rhoda: You always said you're not a joiner.

Lawrence: I guess, yeah.

Rhoda: Well, he did so much for the church, though. So did my dad. In fact, in the Depression when we couldn't afford a minister, which sometimes happened, Dad would serve in that capacity, because here he was, a Justice of the Peace. He could marry people, he could bury people. He couldn't serve Communion, but he could do everything else and he certainly could give sermons. Lawrence has given many sermons, too. I mean, when you're a small church, you

do what you can to help.

KI: That's right. You're on church committees now? Have you served on different committees?

Rhoda: He's the moderator now, which is the equivalent of being the president of the congregation.

Lawrence: There are only so many people, so it comes 'round every so often!

KI: You have to take your turn.

Rhoda: I'm chairman of the diaconate which is composed of deaconesses and deacons. We call it the diaconate. Lawrence is a lifetime deacon.

KI: How do you become a deacon?

Rhoda: Election.

Lawrence: Not saying 'no' when you're asked!

Rhoda: Well, to become a lifetime deacon, that's longevity of service.

Lawrence: Something I didn't have anything to do with.

Rhoda: He was appointed to that, it was not election.

KI: The last thing I have on my list that I wanted to ask you about is your doll collection. When did you get into that?

Rhoda: Kathy loved dolls and she had quantities of dolls. They were not as well taken care of as they should have been, in the attic. Everyone got busy and she grew up and was going to school and so on. But anyway, then after she and Dave married, what should they have but two little boys. So I was left with an attic full of dolls and two little grandsons. So, I loved dolls, too, so I just began collecting them. So, those over there are fiber, her Little Women dolls, those are pretty valuable dolls. Those stem back to when she was eleven or twelve years old.

So, I have lots of dolls, and I would invite you to see them, but they are in a room where it is just a total disaster because of the negatives. I had Troy Burton make glass cases for me.

KI: Are they certain brands?

Rhoda: Well, probably the majority are Madame Alexander. Those are Madame Alexander. But I have all of her dolls; I have a couple of mine, one of my sister's, all of her little girl's dolls, and I bought a lot. He has aided and abetted me. He has bought quite a few dolls for me.

KI: A good gift, huh, Lawrence? To buy dolls?

Rhoda: If I ever get through with the negatives, then I'll have an open house and you can see them. Right now they are in these cases. But I think I have fourteen dolls and I don't have any room for them. Plus, when Helen [Banks] died, I'd given her a lot of dolls and her sister-in-law, who was ? mother, who was handling the disposition of her affairs, told me to take the dolls I had given her and take all I wanted to. I did not take them all. I just took the ones I'd given her and the little dolls I knew were special to her, and a doll that she had when she was six years old.

She told me one time, she wanted that doll so bad. It was in Mr. Woodard's store. He had toys and so on. In those days they had toys out from Thanksgiving to Christmas, they didn't have them out all year like they do now. Anyway, she was heartbroken when she went by the window one day and that doll was gone. It turns out her grandmother bought it for her for Christmas. So, she had made a new dress for it, because the dress was gone.

[Tape turned off briefly at Rhoda's request.]

KI: Do you remember community controversies, for example Echo Park Dam or something like that you could tell me about?

Rhoda: Community concerts. That was dear to our hearts. Were we charter members of that? We must surely have been.

Lawrence: You must have been, yeah!

KI: She was charter member of everything!

Rhoda: I was a aider and abetter! But we did have a wonderful community concert and we had it for about, I think, thirty years, twenty-eight or something like that?

Lawrence: Quite a while, and then it changed.

Rhoda: And before we had it here, we belonged in Rangely, and we went over to Rangely.

Lawrence: Well, that's right, we went over to Rangely.

Rhoda: I think they had three concerts a year. Now, my sister, who is no longer living, was involved in artist management in New York. She told me one time that she was amazed at the kind of artists that we were able to get out here. But she said the reason was that we would take them when they were beginning and then most of them became very famous; some of them came under her management company. Because they had to start somewhere.

KI: Can you give me names? Who are we talking about?

Rhoda: I may think of some as we go along. But anyway, we had this in Rangely to begin with. I don't know who started it over there. But someone came into the studio and sold us memberships, so we went over there for several years.

KI: You went over there to listen to them? You weren't participating?

Rhoda: To listen to them, just as members. Then, of course, we were that interested, we'd go, no matter what the weather, to Rangely, because they were here always in the winter or fall or early spring. I don't know, there was this dear little lady, no there was a man that came out and organized us first, and I can't remember his name. I guess he was the one who organized that [in Rangely]. It was the Columbia Artists Management Company. He came over here and talked to us. I guess he talked to people who had bought tickets for memberships for Rangely. So, the original group, we were involved with. Some of the other people that were instrumental in starting it were Dan and Clara Price, and the Wallises, I think, and the Seagers.

KI: Dr. Seager and his wife?

Rhoda: Yeah, Doctor and Dorothy. And can you think of who else? It was kind of a nucleus and they helped us get organized and told us what we had to do. We had to sell memberships. You couldn't buy individual tickets, you had to have a membership drive and sell memberships so you could see how much money you had to spend on artists for that year. It was that kind of thing. We always had a party for the artists. I remember we had some really special parties. It grew until we had a lot of members. I don't know how many, but a lot. Oh, I know one: Dave Condon. Anyway, they were really instrumental in it, too. So, it just grew from that and I think it was either twenty-eight or thirty years we had it. Then it became more difficult all the time to get people to join. Some of the old war horses were getting tired of pleading with people, so just finally let it go.

But there was this dear lady. How could I ever forget her name? She was a tiny, little ball of fire. She came out after the man relinquished it to her. She came out every year to help us, tell us what the possibilities were after we saw how much money we could spend. And she'd help us to decide on a good program and guide us about when they could come and that sort of thing. They handled all the details, we'd just come with the money. We'd always have it at the Middle School. Well, that's not true. When it began, we didn't have a middle school building. I think when it began we must have been in old high school. It doesn't matter. But it was a wonderful thing that brought artists and good music and interesting people to this town that didn't have much.

But we had so much trouble selling enough memberships, because the artists were expecting more money. It used to just irritate me. Here they'd offer some horrible rock and roll type and they'd pack the Middle School, and we just wore our fingers to the bone to get enough members that we could bring good artists in. It spoke about how the town was in those days, and still is. Still is.

However, to get back to what artists we had. We had a violinist, what was his name? After we had him, he was written up in *Newsweek* as a famous...

KI: And he was from here?

Rhoda: No, no. These people were all came from ???

KI: Okay, I thought you said there were people from *here* that had become artists and I wondered who they were.

Rhoda: No, these people became famous artists that had gotten their beginnings in such as community concerts.

KI: Okay, I didn't understand that.

Rhoda: I cannot remember his name, but he became a very famous violinist. As I say, he was written up in *Newsweek* about his beginnings. We had a Spanish dancer and her troupe. We tried to have one big thing every year. Then have a couple of... It finally got so we had four artists a year.

Anyway, what was her name? Mary Lou managed her from New York. She became very famous. We're talking about the 50s or early 60s probably. It's was thirty years. We had one folk singer that I was just appalled at. I had no idea. I just sat there in horror that we'd brought in this grungy man to the community concert stage.

The next year, this was after Dave and Kathy moved to San Jose, we went down there to D'Anza College, which we passed to get to their home, here this man's name was: Artist in Residence at D'Anza College! I thought, "My soul!!" That was just an awful experience. I just couldn't believe it.

The first years we'd have a reception for the artists. That went on for only maybe ten years, eight or ten years. Clara and Dan had a big home and they would host it or someone else that could would host it. It was so people could meet the artist and visit. We had this one group of Frenchmen, about six or eight Frenchmen. They were just delightful. That was a nice evening. Most of them didn't speak very good English, or professed not to, you can't tell.

But it was a delightful thing. I really hated it when it closed, when we decided we couldn't do it anymore. Whatever we had left in the treasury, we gave to Western Park.

KI: They hadn't yet formed the Uintah Arts Council then?

Rhoda: No. Well, they'd tried a couple times, but it didn't work. I think we gave the money we had left, because it wasn't beholden that we had to return it, to Western Park, and I think Janice [Bigelow] bought those ceiling lights that focus on paintings. Either that or when we had to close the old Gallery of Arts, we gave her what we left in the treasury and she may have used that. There were a couple of things we got stuck with when it closed.

KI: The Gallery of Arts?

Rhoda: That was another ? until we ran out of volunteers that could commit the time to it. Plus, we had some people here in town there then, Vernal people and other people who painted and were interested in fostering such a program. Edith Shimmin was one of those, Dr. John Shimmin's mother. Lawrence was one of them because he paints, if I could get him to again. Then John Shimmin's wife, Linda Shimmin, she was quite an artist.

At first we rented this little house up here on the corner. It's been perpetually for sale since. I think it is blue now, it used to be white.

KI: The one that's just up here across from Central?

Rhoda: No, that big corner, about ?? and Second South. They put up a white fence around it. So, that was empty. The real gallery began there. We had meetings. That was when Dr. and Mrs... The man who brought all those artifacts but the Field House couldn't keep them because he demanded so much security. Hunter!

Lawrence: Oh, Hunter. I'd forgotten about him.

Rhoda: Not doctor, captain, and Mary Hunter. This painting that I have on the wall right here is one of hers. Because in the gallery, if you wanted to see paintings, you could. We had shows; we had juried shows. People from the University of Utah came out and juried shows for us more than once. We had this system where if people wanted to buy a painting they could buy on time payments. So, through the gallery, the artist received so much, the gallery received a commission. I bought that from Mrs. Hunter. I think I paid the munificent sum of \$50 for it. It's impressionist, I just love it.

They had a thing where you could rent a painting, so you could take it home, and see if you wanted to live with. So, I think that's what I did with this one. Maybe I just bought that one outright. But I have a couple in here by her. And one that Liz ?? did. Liz's was an oil painting. She was a good painter. Then she started throwing pots and gave up painting. Lost a good artist there. I have one of hers that I've never had framed because I haven't any place to hang it. I think I paid about a hundred dollars for that one.

Mrs. Haslem, Ruth Haslem, she painted. We had one of hers on the stairway, and several of Lawrence's. He really did great work. In fact, Dr. Dibbet?? said one time, and I always liked this man so much, he came out sometimes and taught an adult program a couple of times, but I really resented it because he said, "I would give Lawrence first place" (for a painting, but I've forgotten which one by now), "but I know the people expect that the first place would be an oil." So, he gave him second place and gave an oil first place. I always resented that. I didn't ever tell him.

KI: The medium shouldn't make much difference.

Rhoda: It shouldn't at all. And watercolor is a lot harder than oil. You only get one shot and that's it. With oil, you can paint over it forever. My grandmother, Mother's mother, painted beautifully, but she was never satisfied. She was forever changing a leaf or changing a flower or

two or something. We've just always been interested in all these kinds of things.

I made the mistake one year: I gave Lawrence a set of acrylic paints. I should never have done it. Because then he did a couple of acrylics and I don't think you've done a watercolor since, have you?

Lawrence: Possibly not.

Rhoda: The acrylics were oils. They were genuine oils.

Lawrence: Well, yeah. I've got a set of oils.

Rhoda: Somebody else was doing acrylics, not you. That's where I made my mistake.

KI: Well, I have one more question to ask you, Rhoda. When you were a little girl, what was your favorite place to go in downtown Vernal? What did you like to do?

Rhoda: Well, I don't know, because we didn't go downtown unless we had a reason. We didn't just go shop around, or we didn't just go in stores. Only between Thanksgiving and Christmas, we could go in the stores. I don't remember. I remember that Mother let me go to the movies with some friends. I remember the movie I saw was *The Seven Keys to Ball Tape*???. It was a mystery of some sort. I was scared to death. I got up and went home. I didn't even go back. I don't know how old I was. Seven or eight, maybe.

KI: Did you ever get to go into one of bakeries downtown?

Rhoda: Well, the bakery was only across the street from us, so we could do that. If we had pennies, we could go get penny candy, with permission. But we didn't do anything like kids do now, just running the town. We had things to do. We had hobbies and we did things at home. I can't remember anything in particular, except it was fun to go Christmas shopping when there were toys out to see.

I do remember one thing that's kind of interesting, maybe, to some people, because I think I indicated to you that the church didn't have very much money in the Depression years. My mother was always, forever and ever, Sunday school superintendent. I remember that we had a Christmas tree at Sunday school. We would take our ornaments and decorate the tree for the program, which was always Christmas Eve. Then after the program was over, we'd take the decorations off that tree and come home and decorate our tree and put it up for our home, because the Sunday school didn't have any decorations. So we always did that, that was just what we did. That was part of Christmas to decorate our tree on Christmas Eve after the Christmas program.

I cannot remember how old we were, but the first year there were electric Christmas lights, we had no suspicion of this... Mother and Dad had put the lights on the tree after we'd gone to bed and in the morning, then they turned them on. It was so beautiful, you know. We had candles on the tree in those years, but we never lit them for fear of fire. But we had them.

I don't know, I might have told you this before, but one thing in our family: we never

touched the Christmas tree until the whole family was up, excepting Mother always had a book for Mary Lou and a book for me and we could take our book and read until everybody else got up. But we never touched the tree. I guess nowadays, people tell me, the kids just tear into it. We never did and Kathy didn't either when she had the kids, because she grew up with this tradition. It's important that the whole family is there. It's a family thing.

As far as what I really liked to do: I can't think of anything particular in town that long ago, except we went to parades and programs at the courthouse. Vogue was the only theater and school plays at Central, we had a musical every year and they always used the Vogue stage because the old building at Central didn't have one. I can remember one year being in one of those programs, but I can't remember about it, excepting I had a clown suit, so I presume I was a clown. But they did that for a long, long time.

KI: I appreciate you talking to me. Will that do it? Anything else you want to say?

Rhoda: I can't think of anything else in particular.

KI: Okay.